

LFCA Conference in L.A.

The 2000 conference of the **Large Format Cinema Association**, and the two symposia that bookended it, drew over 400 people to Los Angeles, May 17-21. They heard a keynote speech by **Roy Disney**, saw a dozen LF films, feted Vision Award recipient **Sean Phillips**, participated in panel discussions, and elected new representatives to the organization. At the symposia, small groups learned the ins and outs of motion simulation and digital production techniques.

The meeting was crowded with activity: most days started at 8 a.m. and continued until midnight or later. Despite this, most events were well attended and there were nearly no technical or other flubs. Conference hosts kept nearly everything on schedule and the projectionists and other technicians performed flawlessly, despite the punishing hours.

Disney vs. Leonard

Disney's speech was entitled "What We've Learned So Far," but as he himself admitted, it was a misnomer. The talk included some interesting anecdotes from his personal experience, recounted the

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MaxImage! to Change Name in November

MaxImage! will change its name starting in November 2000, as part of the settlement of a lawsuit filed by **Imax Corporation** against the publisher of this newsletter, **Cinergetics, LLC**. Ownership, management, and staffing of the publication will not be affected by the change of name. The new name will be announced in the fall.

Imax filed the suit in the U.S. District Court, Southern District of New York, in November 1999, alleging that the name *MaxImage!* constituted dilution and infringement of the Imax trademarks and service marks, and unfair competition under the federal Lanham Act. The suit asserted, among other claims, that *MaxImage!*'s "misuse and tarnishment of an essential component [i.e., 'max'] of Plaintiff's family of IMAX® marks and deception of the public is causing irreparable harm and damage to Plaintiff and is unlawfully generating income for Defendant."

In settlement discussions between the parties, Cinergetics denied all charges made by Imax and asserted that the granting by the U.S. government of a trademark on the *MaxImage!* name provided a strong case against the infringement charges. Cinergetics also stated that Imax's inaction during the first two years of *MaxImage!*'s existence allowed for a strong defense on the legal principle of "laches" (failure to make a claim in a timely fashion). Cinergetics' counsel expressed confidence that had the issue gone to court, Imax would not have prevailed. Similarly, Imax has stated that it "strongly believed that it would have prevailed had the litigation continued."

However, rather than face hundreds of thousands of dollars in legal costs and the serious disruption to work routines that a lawsuit would cause its small staff, *Max-*

Image!'s management elected to settle. The parties agreed that Imax would buy a substantial number of subscriptions for a period of five years, and that during a transitional period the newly named publication could use the expression "formerly known as *MaxImage!*"

Publisher **James Hyder** said, "It is important that subscribers and the large-format community understand that nothing will change except the name. We will remain as dedicated as ever to providing this industry with the most timely, accu-

(See *BIZ* on page 4)

A Note to Subscribers

This will be the last issue of *MaxImage!* until September. After producing an issue every month for nearly three years, your editor is taking June and July off. Last year we modified the subscription terms to 11 months plus the Yearbook, to give ourselves a month off each summer, but since this much needed break will last two months, all subscriptions will be extended by one month.

Even while on break we will remain vigilant for breaking news and if anything of great import occurs before the beginning of September, we will send out e-mail alerts.

Which reminds us: please make sure we have your e-mail address on file. If you have received the Electronic Updates we have sent each month since January, we have your e-mail address. If not, please get in touch with us at editor@cinergetics.com and let us know you want to be added.

You don't have to be a subscriber to get the Electronic Update each month. It's free to anyone who asks.

See you in September.

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als to post an ad in the "Position
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by Marty Shindler

Cash, Also King

"We are profitable, but it's always a struggle to pay bills and sometimes even to meet payroll. That's why I would like to write a business plan to raise additional cash," explained the owner of a mid-sized production support facility. "I read your column about business plans, 'When Showing Up Is Not Enough,' and decided to call you."

"A business plan to raise cash could help expand the company, add another location, or purchase the next generation of equipment," I replied, "but this doesn't seem to be your objective. Let me see your latest monthly financial statements."

"Monthly? We prepare them quarterly," he said.

"First mistake," I said. "To effectively manage the operation, you need monthly financial reports that should be available less than a week after the end of the month. Let me see this week's receivable aging instead, and the accounts payable aging as well."

"Our accountant prepares those when the quarterly financial reports are done," replied the owner, now getting a bit defensive.

"Second mistake," I replied. "Receivable and payable aging reports should be done at least weekly. With the today's accounting software, this information can be available at any time. You wouldn't read last month's newspaper and expect to be up to date on the news. Why should financial reports that are weeks or months old be any different?"

Companies in this situation are not unusual. According to a recent study published in the *Journal of Accountancy* (yes, I admit to being a subscriber) one in five small business owners rate accounting and bookkeeping as their number-one management weakness. And the report said that this is the number-one way that owners could improve

Shindler's Site

their skills and their company's prospects.

I looked at my client's latest financial statements. Because they were able to accurately bid and complete the work on time and on budget, the company was profitable. And their spending habits were not excessive.

But a review of their balance sheet proved that Accounts Receivable and Accounts Payable were out of proportion. Furthermore, the aging reports showed that a significant percentage of the amounts they owed and that were owed to them were overdue.

Delving a bit further, I asked their accounting department to prepare a report that stratified Accounts Payable data. I was looking for how long it took an invoice to be entered into their accounting system after it was issued by the vendor.

The results were amazing! Seventy percent of their invoices were input more than 21 days after being issued. And the reports also showed that more than 90% of the total dollars paid were paid on invoices input over a month after the invoice date. This meant that the accounting department often had to pay invoices the day they arrived in the department, frequently at the insistence of complaining vendors. This obviously allowed insufficient time to plan cash flow.

Making payments was always an emergency situation, often requiring a manual check instead of one included in the weekly computer run. Manual checks take significantly more time than computer checks and drain important resources from more productive work.

A walk around the production department revealed part of the problem. Many of the in-house producers and department heads had stacks of incoming invoices sitting on their desks. Because they were too busy to do paperwork, or simply had a sheer dislike of it, invoices were not being approved and sent to accounting until a vendor called to complain.

Accounts Receivable, the amounts owed from customers, were also way out of proportion. Although the

company spelled out its bids carefully in its proposals, it failed to include adequate payment terms. A small upfront fee may have been required to start work, but the rest of the contract price was not due until the end of the project. This practice had been acceptable when the company did mostly quick projects, but as the length of the projects increased, it became a significant cash flow problem.

Furthermore, there was little communication between production and accounting. Sometimes weeks would pass after a project was delivered to the customer before accounting was told to send the final invoice. Then it frequently took several days before the billing clerk could get the invoice out. Often it was not discovered that an invoice should be sent to a customer until the customer requested one in order close the books on the project. What an embarrassment! No wonder there was always a cash crunch, even in this profitable company.

Fixing both problems would not be hard. It would only require that the company change its mindset about accounting matters. The staff had to have as their motto: Cash is King. Their paychecks depended on it.

It would also require a change in
(See **SHINDLER** on page 17)

CORRECTIONS

The 2000 *LF Bookings Yearbook* incorrectly stated that *Fantasia/2000* distributor Buena Vista Pictures required LF theaters to charge a certain admission price. BV required that theaters return a certain minimum price per ticket to the distributor, and on that basis theaters established the prices they charged customers.

The Case for Shorts (*MaxImage!* May 2000) gave the incorrect title for the position Valentine Kass held at the Navy Pier IMAX Theater. She was theater director.

Too Many Films, Too Few Theaters?

An editorial by James Hyder

A glance at this month's "In Production" list on page 10 reveals a startling fact: nine new films join the list in this issue. This is a record in the nearly three years we've been tracking LF production, although it is mitigated slightly by the fact that we're counting three months' starts this time. But we have never added more than two new titles to "In Production" in one month, to say nothing of nine over three months.

This brings to 39 the total of LF films currently in active, cameras-rolling production or post-production. It doesn't include the two Disney projects said to be coming out next year (see *Shorts* on page 24) which are presumably under way or will be soon. And there could be other films we haven't heard about yet. (A few of these 39 might quietly fade away, but only two or three, at most, in my opinion.) Furthermore, 26 of them (28 counting Disney's two) are supposed to be released in 2001. And we know of at least another 35 or 40 titles in development that stand a good chance of getting out of the talking stage.

At the same time we hear from Australia of the dire straits in which **Cinema Plus**, one of the first and most ambitious of the commercial exhibitors, finds itself (see *The Biz*, page 4). Time (and the administrators) will tell whether the company's troubles were due to mismanagement or a weakness inherent in the LF business. (**Imax** seems to imply the former with the use of "purported" in its comment on the situation.)

Regardless of the reason, events like this, and the closing of the **Pepsi IMAX Theatre** in London and **Caesar's Palace Omnimax** in Las Vegas, do not enhance the public perception of the LF industry. One also has to wonder if Cinema Plus could become the first domino to be knocked over.

Back in the States, it's no secret that most commercial cinema chains (with or without IMAX theaters) are coming off a long overbuilding binge and are beginning to feel the ill effects of plopping too many

24-plexes next to their competitors' 16-plexes. Rumors continue to circulate of bankruptcies or mergers among some of the country's largest exhibitors.

The seven North American chains that signed up for multiple IMAX theaters (**Cinemark**, **Edwards**, **Famous Players**, **Marcus**, **Muvico**, **Regal**, and **Sony**) probably did so largely to differentiate their megaplexes from those of their competitors. Whether or not that strategy has achieved its goal, most of them were not thrilled with the performance of their LF theaters until January 1, 2000. *Fantasia/2000* has brought some much needed relief, and *Michael Jordan to the Max* is continuing the trend, although at a some-

**One does not have
to look far down the
"In Production" list
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what lower level. It remains to be seen whether there will be a steady enough stream of new product to keep the commercial side happy. But things don't look extremely promising. All but 11 of the 39 films are pretty solidly in the institutional camp, and only seven are 3D.

Much of this latest glut of production – certainly *Shrek* and Disney's next two LF films – may be the result of the success of *Fantasia*, just as *Everest* launched a similar wave of new films two years ago. The producer/director of *Everest*, **Greg MacGilli-**

vray, has expressed his regret that the success of *Everest* misled people into thinking LF filmmaking was a lucrative business. This was among the reasons given for his decision not to report box office numbers for *Dolphins* and other future films.

Although many in the industry saw that primarily as a move to remain on top of an industry he dominates, MacGillivray is right to caution new LF filmmakers against making faulty assumptions. Producers have to be enthusiastic about their projects to get them up and running. They have to believe they are making the next *Everest*, just to keep getting out of bed every morning. Yet one does not have to look far down the "In Production" list to find titles whose success appears doubtful at best in the present oversaturated market. With a more realistic view of their prospects, these filmmakers might have spared themselves the rude awakening that may await them.

The industry is facing uncertainty unlike any it has ever seen before. And the mainstream industry press is beginning to pick up on it. In the June 7 issue of *Variety*, **Roger Smith** casts some doubt on the rosy picture many in Hollywood have of the LF business and Imax Corp. specifically. Little of what he says will be a surprise to people familiar with the industry. But his editorial is one of the few articles to touch on the LF industry in recent years that could not have been written by a publicist for Imax.

I take no joy in bearing unsettling news. (After all, my business is as dependent as anyone's on the health of the LF industry.) I believe in the inherent power and value of the giant screen medium, and in the creativity and talent of the professionals that work in it. The industry will thrive and prosper, even if it goes through some rough patches in the short term.

Listening to the different views of the future of the LF business put forth by **Roy Disney** and **Brett Leonard** at the LFCA conference (see coverage, starting on page 1) has given me some ideas about what works in this medium and why. I'll share those thoughts in a future issue.

THE BIZ

LEGAL BRIEFS

(from **BIZ** on page 1)

rate, and objective news and information possible."

Imax has pursued legal actions against several LF theater developers that used "max" in their names. As reported in *MaxImage!* (July 1999), **MegaMax**, the **Sedona SuperMax Theater**, and the **Zion Canyon Cinemax Theater** all changed their names in response to legal threats by Imax. Earlier this year, California-based theater developer **Showmax**, which had opted to face Imax in court, settled and renamed itself and its theaters **CineGrand**, after Imax obtained an injunction against the installation of a Showmax sign on a theater construction site in Montreal.

Commenting on these actions, Imax stated that "this litigation has been absolutely necessary to protect the public from confusion and Imax's most valuable asset from dilution."

Cinema Plus in receivership

In late May, management of Australia's **Cinema Plus** LF exhibition chain appointed **Ferrier Hodgson** of Sydney as voluntary administrators, a move that under Australian corporation law gives the company a 30-day respite from creditors. The company, which operates six IMAX theaters in Australia and New Zealand and holds a 50% stake in an IMAX theater in

Bangkok, Thailand, is in default on debts to **Imax Corporation** and numerous LF distributors whose films have been shown at the theaters.

Trading of **Cinema Plus** stock, which had opened at AUS\$1.26 (approximately US\$0.74) when the company went public in 1997, was suspended in mid May at AUS\$0.11. (US\$0.06)

The *Sydney Morning Herald* reported that one of the administrators' chief concerns was the high rent owed to the landlord of five Australian theaters, **MTM Entertainment Trust**, a company set up by former **Cinema Plus** CEO **Gary Blom**.

Ferrier Hodgson called a meeting of creditors of the Australian theaters in Sydney on May 6, and after examining the company's books will issue a report on the creditors' options on June 16. These options include closing the company and liquidating its assets, returning it to its present managers, or formulating an arrangement for partial debt relief that would keep the company in business while it is restructured.

Australian press reports also said that **Cinema Plus**' recently opened IMAX theater in Auckland, NZ, will be placed into liquidation and hinted that Imax was a potential buyer of some of the properties. An Imax spokesperson said, "It is unfortunate that the success of the theaters' operations was not enough to offset the financial difficulties **Cinema Plus** purported to sustain as a result of its other business transactions. We are hopeful that a solution will be worked out to keep the theaters in

FILM STOCK

operation."

Imax earnings up in Q1

Imax Corporation reported an increase of 43% in per-share earnings in the quarter ending March 31, 2000, compared to the same period in 1999, up from US\$0.07 in 1999 to \$0.10 in 2000. Revenues for the quarter increased 54% over the previous year's Q1, from \$36.7 million in 1999 to \$56.5 million in 2000, primarily on the profitability of newly acquired subsidiary **Digital Projection Inc.**, and on systems income. The company delivered (and thus recognized revenue from) seven projection systems in the first three months of 2000, compared to six in the same period of 1999. Net earnings for the quarter jumped 54%, from \$2.013 million in 1999's Q1 to \$3.096 in the first quarter of 2000.

Imax signed deals for nine new theater systems in the first three months of 2000, increasing its backlog to 79 theaters with a value of \$198.7 million. (Not counted in this dollar total is the value of seven systems at theaters in which Imax will have

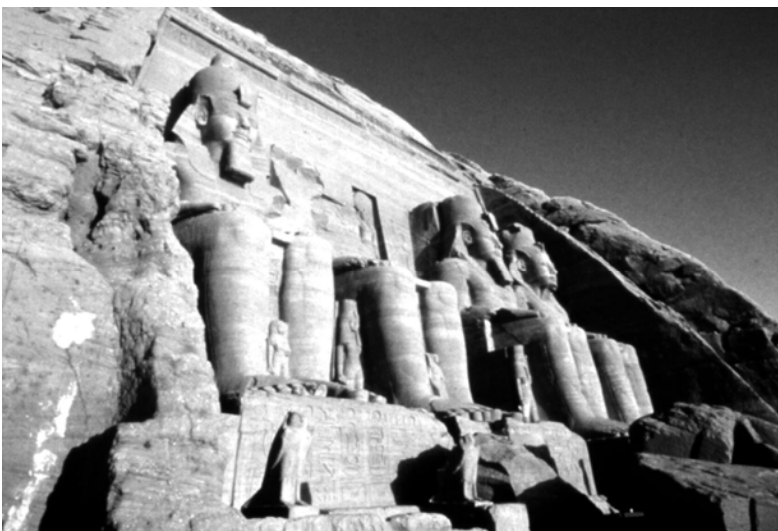
DEALS

an equity position.)

TI makes DLP deal with Imax

Texas Instruments has given **Imax Corporation** and Imax's **Digital Projection International** subsidiary an exclusive license to use TI's **Digital Light Processing (DLP)** technology in e-cinema projectors designed for LF venues. Imax will also make electronic projectors for conventional theaters, joining previously announced licensees **Christie Systems Inc.** and **Barco** (see *The Biz*, *MaxImage!*, April 2000).

TI's DLP system uses a micro-mirror device, a computer chip with millions of tiny mirrors that can be digitally controlled to reflect or divert light, creating a high-resolution projection image. The systems available today as replacements for 35mm projection operate at a resolution of 1,080 lines of vertical resolution, equivalent to HDTV. (By contrast, Imax's **David Keighley** has said at conferences that



Mysteries of Egypt, directed by Bruce Neibaur and distributed by Destination Cinema.

THE BIZ

DEALS

the 15/70 film frame is capable of resolving at least 9K (9,216) lines vertically and 12K (12,288) lines horizontally.) Images are stored digitally on digital videotape, laserdisc, or computer hard disks, and played back through the projector without the need for large and expensive film prints.

Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** admit that "there are a significant number of technological hurdles to overcome to develop a digital system that meets our standards of image size and clarity for IMAX theaters." No time frame was given for the development of such a system.

Because rivals to TI's DLP system have failed to gain favor in the cinema industry, the exclusivity deal has the potential of restoring Imax to the monopoly position it held for the first twenty-five years of its existence. From 1970 until the mid-1990s, Imax's patents on the rolling loop system made it the sole manufacturer of 15/70 projectors.

MacGillivray buys Amazon

MacGillivray Freeman Films has acquired worldwide rights to *Amazon* from **Ogden Entertainment, Inc.**, which is in the process of selling off its LF properties (see two items in *The Biz*, *MaxImage!* May 2000). MFF has distributed the film since its opening in 1997. Nominated for an Academy Award™ in 1998, *Amazon* was directed by **Kieth Merrill**.

Ogden's other LF assets are half-ownership stakes in both the **Arizona Mills IMAX Theater** and the 3D LF film *Mark Twain's America*, which have not yet been sold.

CineGrand to open 4 LF screens

California-based theater developer **CineGrand**, formerly known as Showmax (see "MaxImage! to Change Name" above), has announced that it will open four LF theaters in the next twelve months. The company is in the process of acquiring the Pepsi IMAX theater in London, which it hopes to re-open by the end of summer. It

is renovating locations in Montreal's **Forum Entertainment Center** and the **Liberty Theater** in New York's Times Square. The Montreal theater is a 439-seat **Iwerks 8/70 Extreme Screen** house set to open in November; the New York venue is a 413-seat **MegaSystems 8/70** theater that will open in late 2000. The fourth venue will be a 420 **MegaSystems** house located in the Pavilion at Market East in Philadelphia.

CineGrand says it plans to open 20 theaters over the next three years in high-traffic urban entertainment centers.

Really Big Film Corp. founded

Two Hollywood producers, **Jonathan Sanger** and **Ed Elbert**, have partnered with **CineGrand** president **Linda Nelson** and Nuvision Entertainment partner **Michael Madison** to form **Really Big Film Corp.**, which will produce LF films. Sanger's credits include producing 1980's *The Elephant Man*, which received eight Oscar nominations, and this year's *Mission Impossible II*. Elbert produced *Anna and the King* starring Jody Foster.

The company has announced that it will produce six LF films in each of the next three years, and says the first three will go into production by fall. According to a press release, RBFC's productions will primarily be "Hollywood-style story-driven films" but will also include concert films, sports films, and documentaries.

Nelson's CineGrand theaters (see above) have committed to pre-lease the company's films.

TVA acquires, renames Motion

Canadian television production and distribution company **TVA International** has acquired rival Canadian producer/distributor **Motion International**, which will now operate under the TVA name.

The fate of Motion's LF branch, which distributes five LF titles made by the **National Film Board of Canada** and the recently completed *Great North*, had not been decided as this issue went to press.

PERSONNEL

Kempster joins Kleiser-Walczak

In late May **Rich Kempster** joined special venue producer **Kleiser-Walczak Construction Company** as director of business development. In this position he will oversee sales of feature film special effects and special venue projects. Before moving to K-W, Kempster held sales positions at EMC Corporation, Viewpoint Data Labs, and Alias|Wavefront.



Kempster

Rubin is new editor for TEA

San Francisco-based writer/editor **Judith Rubin** has been named the new editor of *Behind the Themes*, the newsletter of the **Themed Entertainment Association**. She adds this credit to her current positions as publicist for the **Large Format Cinema Association** and editor of its newsletter, *Original Cinema*; LF editor of *Film Journal International*; themed entertainment editor for *At the Park*; and contributing editor to *Entertainment Design*.

MFF hires Givens Collins

MacGillivray Freeman Films has selected **Patty Givens Collins** to be manager of promotions and media relations, in which role she will develop sponsorships and promotional campaigns for MFF's Great Adventure Film Series.

Collins comes to MFF from **Imax Ltd.**, where she was manager of worldwide film publicity and promotions.

Anchorage gets new projectionists

The **CineVentures - Alaska** theater in Anchorage has hired two new projectionists to operate its Christie-equipped 8/70 theater. **John Saari**, a part-time projectionist last summer, was promoted to full-time this year. **Ann Carlson** joins CineVentures with three years' experience in multiplexes in the Anchorage area.

Disney, Leonard present different views of LF's future

(from LFCA on page 1)

studio's experiments in the 1930s with new technologies such as color and stereo sound, and touched on the process of promoting *Fantasia/2000* to teachers. Disney's main theme was that it will take films with narrative storylines, as opposed to documentaries or films that rely solely on the "wow factor" of the giant screen medium, to make LF a truly mainstream format. (The full text of Disney's speech is available at the LFCA Web site: www.lfca.org.)

In distinct contrast to Disney's bland boosterism was the address by **Brett Leonard** that concluded the Digital Production symposium on Saturday night. Leonard argued that the economics of giant screen production don't work, and that there needs to be a greater divide between the

institutional and commercial theater markets, because trying to make crossover films for both doesn't work. He expressed his pain at the reception museum theaters gave *T-rex: Back to the Cretaceous* at the Sydney conference of the ISTC (now GSTA) in 1998 because of its supposed lack of scientific content. He added that although it has become one of the most successful IMAX 3D films made, "T-rex as a hybrid film was probably less successful than it could have been. It should have been either more paleontology or more entertainment oriented."

Leonard said that shortly after *Fantasia/2000* opened he had asked **Imax Corporation** co-CEOs **Richard Gelfond** and **Bradley Wechsler** whether they thought films originated in LF were critical for the health of the medium. He says, "They paused...and said, 'Important, but not critical.'" Leonard went on to say that "this idea, that...filmmaking is not going to be at the center of what the medium is about, is a systemic problem which will choke this medium to death. If it just becomes another venue for blowing up 35mm films, I'm very sad about that."

Films, films, films

Conferees spent nearly half of the meeting watching films, with no fewer than fourteen LF features screened, seven for the first time at an industry gathering. The seven were *Adventures in Wild California*, *Amazing Journeys*, *Dolphins*, *Great North*, *Loch Lomond: Legend of the Loch*, *Michael Jordan to the Max*, and *Rheged: The Lost Kingdom*. Particularly well received were *Michael Jordan*, which was hailed for its digitally enhanced full-screen blow-ups from 35mm, and *Loch Lomond*, which many praised for its effective use of narrative drama on the giant screen. Oddly similar to *Loch Lomond* was *Rheged*, another drama centering around a supernatural connection between modern day and historical characters and serving as a destination film for a historical visitor center, in this case on the opposite side of the England/Scotland border from Loch Lomond.

Also of note were several new short films. **Dominique Benicheti** presented *La Revole*, a delightful and witty 5/70 3D short he made on a shoestring budget for a French vineyard. **Paul Bush** ran a very brief test scene from a scratch film short he is planning called *The City*, tracing the history of London. And San Francisco artist **Nina Paley** showed *Pandorama*, a cameraless film made by drawing directly on 15/70 stock. Although stuck somewhat inappropriately in the Technical session, *Pandorama* was among the most talked-about films of the conference. (See *Paley's making-of article on page 10*.)

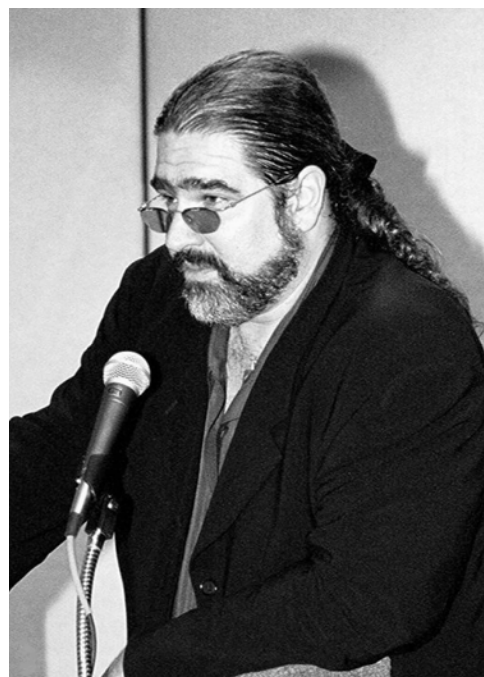
Technical Session

Use of video and other film formats in LF films was a theme in several of the presentations in the technical session.



**[Large-format film]
needs the right fuel
to move forward.
I believe that fuel can
be found among the
narrative filmmakers
of Hollywood.**

—Roy Disney



**We have a chance
to make [LF] films that
are about something,
that are different
from the films that
Hollywood makes.**

— Brett Leonard

Over 400 Attend LFCA Conference in Los Angeles

Steve Emerson of DKP/70MM showed digitally enhanced blowups of 16mm, 35mm, and video that had been used in *Michael Jordan to the Max*. Imagica USA's Chris Reyna ran full-screen material of lions in Africa that had been shot by Tim Liversedge in 4/35 and 8/70 and subsequently digitally degrained at Imagica. Reyna challenged anyone to tell him which scene had been shot in which format. Bill Feightner of Efilm showed 15/70 blowups of material originated in HDTV that startled many in the audience with their clarity and sharpness, even on the giant screen.

Vision Award ceremony

At the presentation of the Kodak Vision Award to Sean Phillips, Charlotte Huggins of nWave Pictures told the story of working at Boss Film Studios on preshow for an Expo film. She and Phillips agreed that the addition of a small hovering space ship would improve one scene in the video program, but the studio staff wanted \$39,000 to build and film the ship. The next day Phillips gave her a roll of film and said, "Here's the ship element." He'd built the model from a hobby kit, then filmed it on a blue-screen motion control rig he'd set up in his kitchen. Total cost: \$97 for the film stock and the model. A colleague later told Huggins, "Don't get used to working with people as good as Sean Phillips. It's not like that in the real world."

Huggins' husband, Tom Huggins, continued the light-hearted presentation by interviewing Phillips as if he were applying for a job: "Your name is Sean Phillips. Is that correct?" They recounted Phillips' extensive career and achievements, augmented by a biographical video assembled by Graphic Films' Ammiel Najjar.

In the course of the presentation, Phillips spoke of a 28-pound (13-kg) hand-holdable LF 3D camera he was developing, and he later showed interested parties a mockup. About the size of a bread box, the camera will shoot two strips of horizontal 8-perf/35mm (a format formerly known as VistaVision). The footage would



Tom Huggins (l.) interviews Sean Phillips, recipient of the Kodak Vision Award.

then be digitally enhanced for blow-up to 15/70 or 8/70. Phillips said he was working with MSM Design, but that it would be more than a year before a prototype was ready.

Panel Discussions

Getting Films into Theaters. Phil Streather of Principal Media Group spoke of the process of funding the LF films his team had produced: *Wildfire*, *Feel the Heat*, *Loch Lomond*, and their next film, *Bugs*. Keith Melton, director of *Cirque du Soleil: Journey of Man*, described the challenges of coordinating filming in exotic locales with the live performance schedules of the various acts. *Cirque*'s distributor, Derval Whelan of Sony Pictures Classics Large Format, followed with the techniques she used to promote the film to institutional and commercial theaters, some in towns in which the live troupe had never performed.

What do Theaters Want, Anyway? The answer from Mary Jane Dodge of Sony Loews Theaters was simple: good entertaining films that people want to see, good marketing, and free prints. She pointed

out that commercial theaters are ruled by their audiences. She changes the show schedules at the four Sony IMAX theaters she manages every week, on the basis of the previous week's performance. Dodge praised the professionalism and effectiveness of Disney's marketing for *Fantasia/2000*, saying she wants more films like it. However, she said that the issue of print fees was troubling for her as the operator of four 3D theaters. With 3D prints costing \$45,000, opening the same film at four theaters at once is too expensive, but if she buys only two prints, the two theaters that don't get the film day-and-date will lose the advantage of any national marketing. She urged distributors to develop new financial models that reduce or eliminate print fees.

Wes Wenhardt, theater director at The Tech Museum of Innovation in San Jose, CA, gave a top ten list that included films that market themselves from their title and films for older audiences. Joe DeAmicis of the California Science Center said that although their decision not to book *Fantasia* had been a hard one, it had been

(See LFCA on page 8)

LFCA Conference in Los Angeles, May 17 – 20

(from *LFCA* on page 7)

vindicated: running *Mysteries of Egypt* and *Galapagos*, the Science Center had had its second-best winter season in 16 years of showing LF films.

The Blockbuster Effect. The Pacific Science Center's Diane Carlson said that *Fantasia* had done well for them, and that they would book it again, but added that it hadn't been their most popular LF film. *The Dream Is Alive* had that distinction in Seattle. But *Fantasia* succeeded in bringing in new audiences and boosting merchandise sales. Terrell Falk of Cinemark described the challenges a commercial operator faces in getting publicity for new LF films. Except when a new 3D theater opens, her theaters don't get the level of free press attention that institutional theaters usually receive. Their decision to book *Fantasia* was not automatic, but the marketing accompanying the film made the difference. Cherie Rivers of Boston's Museum of Science recounted the positive effect *Everest* had on the museum, with more than one million visitors during calendar 1998, but she pointed out that extra effort and creativity are needed in the year following a blockbuster to maintain high visitor interest and attendance. She described a coordinated effort among five Boston institutions to create "Egypt in Boston," featuring *Mysteries of Egypt*, an exhibit at the Fine Arts Museum, as well as opera and ballet performances.

Changing the Economic Models. Alec Lorimore, producer of *Everest*, described the process of funding and promoting the film, but added that its success had misled many new players in the LF business about the profitability of making LF films. Citing declining booking lengths and multi-film scheduling, he said that a film must now earn ten times its negative cost just to break even. Giant Screen Sports' Don Kempf said that he had followed Disney's lead as he promoted *Michael Jordan to the Max*, exchanging free prints and heavy marketing expenditures (mostly by the NBA) for royalty fees approaching 50%. He said that such innovative techniques were essential to making LF filmmaking

viable. (Kempf took the place on the panel of Mark Katz from nWave Pictures Distribution, who was unable to attend the conference.) Nick Kilby, whose Entertainment Team operated the Pepsi IMAX Theatre in London until it closed in May, complained about the problems that had kept that theater from succeeding, and described the pressure to book successful films those problems had placed on him. The most popular films he showed were *T-rex*, *Across the Sea of Time*, and *Everest*.



Andy Gellis coordinated the panel discussions.

Fantasia did not do well in his theater.

Business meeting

In the LFCA's annual business meeting the following people were elected to the board of directors: Andy Gellis, Charlotte Huggins, Mary Anne Isaac, Charlotte Lazenberry, Dennis Earl Moore, Chris Palmer, and Phil Streather.

Motion Simulation Symposium

The symposium on motion simulators covered the history, technology, business, and content of sims. In the first session Bill Egger of Moog, Inc. (simulators, not synthesizers), described the earliest simulation systems, from the Link flight trainers of the 1930s through today's simulators for airplanes, trains, and trucks. He pointed out that entertainment is much more

demanding on simulation systems than professional training uses: rides have to move faster and further, and get much heavier use.

Michael Frueh of Iwerks Entertainment compared film vs. electronic projection for simulators: although film can provide a higher quality image, it requires much more in terms of facilities and maintenance. He said that with the advent of HDTV and other digital technologies, video projection is rapidly eliminating most of the advantages of film. Mario Kamberg of Kamberg Design detailed the complex process of designing the *Seafari* attraction in Wakayama, Japan.

In the session on business, nWave's Ben Stassen recounted how he made his first sim film, *Devil's Mine Ride*, to drum up feature film CGI work for his digital studio in Brussels. He has since made 20 ridefilms, but predicted that the business is in trouble, with too many incompatible systems and companies that are spread too thin, trying to be all things to all people.

The Houston Museum of Natural History's Dr. Carolyn Summers gave an extraordinarily lively and amusing presentation about the system she has developed to turn HMNS's planetarium into a (stationary) simulator. Using an in-house 42-station render farm, she creates her own computer animations of planet flybys, often using data from NASA across town.

Speaking on the content of sim films, Yas Takata of Blur Studio made the case for longer rides, saying that "Four minutes of bumping is obnoxious." He proposed ten-minute experiences that included some quieter material. Dover Films' Peter Henton said some sims are moving in that direction: the ridefilm he developed for the *Olympic Spirit* attraction in Munich included breaks in the motion to give the audience a rest. Allen Yamashita of SimEx Digital Studios pointed out that longer rides can work in museum settings, but in entertainment venues, customers want a roller coaster ride, and four minutes is the practical limit for that kind of ride, for financial as well as practical

LFCA Included Panel Discussions, Screenings

reasons.

Digital Production Symposium

Session co-coordinator **Marty Shindler** opened the symposium, saying that the LF industry is approaching a critical mass of theaters, and predicting that there will soon be an LF blockbuster on the order of *Everest* or *Fantasia/2000* that will rely heavily on special effects.

In "Planning and Business Issues," **LSquared Entertainment's Jini Dayaneni** described the process of developing photo-realistic CGI dinosaurs for *T-Rex*. Charlotte Huggins said that creating LF films digitally, as nWave has now done four times (including *Haunted Castle*, due out in the fall) isn't as much fun as shooting live action on a set, but is "the only way to do it." She added material in the digital domain can be more easily exploited, yielding ancillary income streams.

Cinesite's Steve Wright ran the trailer for *Search for Infinity* in the "Production Techniques" session, describing how his company had created the continuous zoom into the details of the mathematical Mandelbrot set that is the film's visual representation of infinity. He gave director

Ron Fricke a \$29 fractal generating program he had found on the World Wide Web, and had Fricke plan the virtual camera moves with that tool before switching to the expensive workstations that would create the actual LF sequence. **Craig Ze-rouni** of **Silicon Grail** warned against using effects houses that don't have LF experience. He pointed out that some digital tools that function well for 35mm production don't scale up well to the demands of 15/70. He also cautioned producers not to fall victim to the "pregnant woman fallacy": just because it takes a woman nine months to produce one baby, that doesn't mean that you can get nine women and make a baby in one month.

In "Alternative Format Conversion to LF," **Don MacBain** showed a videotape of the work he and his team at **Pacific Data Images** had done to repurpose a sequence from *Antz* to 15/70 3D for *CyberWorld*. More than simply re-rendering at higher resolution, they had to widen the scene in most shots, to adjust for the different framing considerations of LF, add new material to backgrounds, and make other modifications. **John Lowry** presented a

demonstration of a digital sharpening and degrading technique he has developed that integrates data from multiple frames to substantially enhance picture quality. Although he declined to be specific about the processing time or cost of the process, the A-B comparisons of single frames he showed were remarkable for their increased detail and clarity.

Lotsa laughs

Several conference speakers distinguished themselves by their use of humor. Moderator **Chris Palmer** of **National Wildlife Productions** cracked up the audience at the "What do Theaters Want, Anyway?" session by threatening that if they didn't ask questions after the panel spoke, Imax's Andy Gellis would sing this fractured version of *Mambo #5*: "A little bit of *T-Rex* in my lease/A little bit of Iwerks in the court/A little bit of *Galapagos* here I am/A little bit of press makes me a man." Palmer described California Science Center's Joe DeAmicis as "the man who said no to the Mouse in the Mouse's home town...and lived to tell about it," a reference to CSC's refusal to book *Fantasia/2000*.

At the closing dinner of the conference proper on Friday night, **Bob Rogers** of **BRC Imagination Arts** revealed a new number that he said was vital to the LF industry: 39:59. With the help of four assistants holding the digits on giant placards, he pointed out that this number could save LF filmmakers money, improve their film, and cause them to win an award. "It's not the number of Disney vice presidents looking for work; it's not Bill Gates' PIN number." It's the cut-off point for short subjects in the Academy Awards: 39 minutes and 59 seconds. Forty minutes or more is a feature. Rogers asked, "Would you rather compete against *American Beauty* or *Folk Dances of Western Peru*?" He urged filmmakers to keep their films under 39:59 to increase the chances of an Oscar nomination, saying that this would be good not only for the LF industry, but for people making shorts in all formats.



BRC's Bob Rogers (in back) revealed the significance of "3959" with the assistance of (l to r) Ben Stassen, Mary Jane Dodge, Cathy Shaw, Paul Giguere.

How to Make a 15/70 Film — Without a Camera!

by Nina Paley

For most of my adult life, I've plied my trade as a newspaper cartoonist. After seven years of self-syndicating a weekly comic strip called "Nina's Adventures", I signed on with Universal Press Syndicate to write and draw a daily strip, "Fluff." Cartooning had been my lifelong passion, but the rigorous schedule of producing a daily feature turned it into a monotonous job. I grew artistically impoverished and desperate to explore a new medium. So at the start of 1998, purely as recreation, I returned to a long-abandoned interest of my youth: super-8 filmmaking.

One thing led to another, very quickly. I shot *Luv Is...*, my first clay-animated film, on super-8. Two months later, I'd bought a cheap Russian 16mm wind-up camera, and shot my second clay short, *I ♥ my Cat*. I drew my next film, *Cancer*, directly on 35mm film, à la Norman McLaren. I had a contact print made, and in late 1998 Josephine Scherer, projectionist at the Fine Arts Cinema in Berkeley, offered her empty afternoon theater as a screening room.

When I arrived at the Fine Arts projection booth, Josephine was entertaining some guy who had worked in the same theater decades earlier, and just wanted a look around for old time's sake. Would I mind if he and his friend stuck around while Josephine projected *Cancer*? No problem.

The guy turned out to be Chris Reyna, president of the Large Format Cinema Association, and his friend was Judith Rubin, editor of the LFCA newsletter. They gave me their cards, said something about an "animation and experimental task force," and mentioned an upcoming screening in Los Angeles. The idea had been planted: by that night, I became obsessed with making a cameraless 15/70 film.

I recklessly bought a last-minute ticket to L.A. In addition to the groundbreaking premiere of *More*, I saw the 15/70 blow-

up of the *Absolut Panushka* shorts. I had previously seen them in 35mm, and the contrast in LF was striking. Serendipitously, I happened to be seated right next to Don MacBain, whose short, *Fire*, was an excellent example of composition, timing, and sound design with the giant screen in mind. While many of the Panushka shorts were brilliant on smaller screens, they were incomprehensible in an IMAX thea-

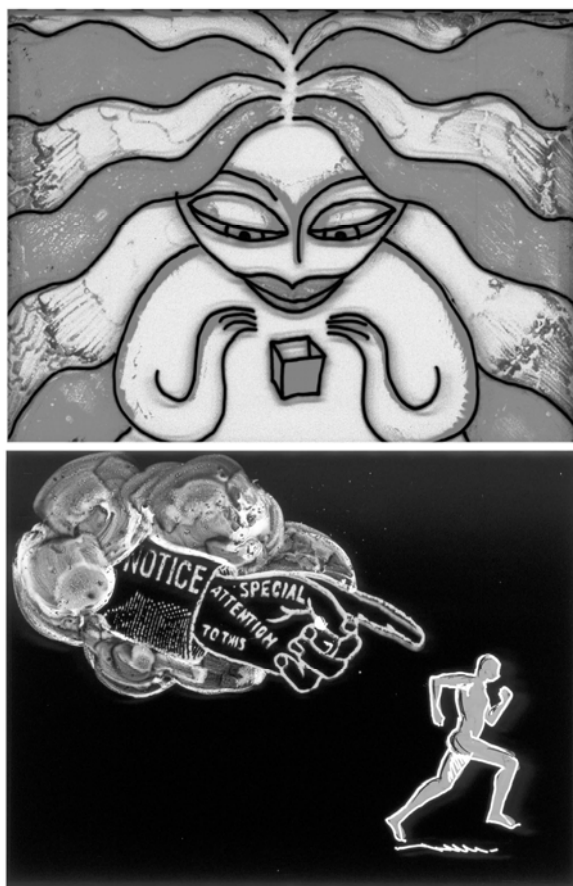
ter and techniques. The size of the film made new worlds of cameraless techniques possible, and I wanted to try them all.

Proposal in hand, I began schmoozing as I had never schmoozed before. Don MacBain put me in touch with editor Dave Bartholomew, who was incredibly supportive and donated two big fat rolls of clear 70mm leader, along with invaluable advice. Judith Rubin helped me track down filmmakers

who might have 70mm junk footage to spare. Kelly Moren at Imagica USA gave me a crash course in internegatives, interpositives, and 65mm intermediate vs. 70mm print stock. Unfortunately, the LFCA Animation Task Force was still recovering from *More*, so I wasn't able to get LFCA sponsorship. But so many people in the industry were so helpful and supportive, I was able to produce *Pandorama* myself.

I had already made plans to spend the summer of 1999 with relatives in Switzerland, so I dragged two suitcases of junk footage and leader along with me. I set up shop in a dusty utility room in my cousins' back yard. My studio consisted of a used office desk, a 70mm tape splicer, a pair of rewinds, and a few 16mm split reels, which held the 70mm cores with clamps (except when they slipped and the whole contraption fell apart). When the house had visitors, they slept in that room. A neighborhood cat forced its way through the window screen and slept on my work occasionally. I kept the place as clean as I could, but I knew the folks back in L.A. would have had seizures if they'd seen my working conditions. I didn't worry about it; I figured dust, fingerprints, and cat hair would add "texture." It was an experimental film, after all.

I spent about three months actually making the approximately 2,500 images. After a week of drawing thousands of framelines, the real fun began. Much to my delight, the emulsion on the 70mm leader accepted all kinds of media, including water-based ink. I applied rubber stamps (carved out of bike tire inner tubes) directly on the emulsion, and made "clouds" out of my fingerprints. I



Hand-drawn frames from *Pandorama*, approximately actual size.

ter. Conversely, I suspected *Fire* wouldn't work so well on video, but on that huge screen, it was magic. I saw a variety of other shorts, all of which were right on the cutting edge of LF and all of which had much to teach me.

Shortly thereafter, I came up with a rough project proposal for *Pandorama*. I chose the theme of Pandora's Box because it was a familiar story, and offered a structure that could support all kinds of images

put some 8/70mm junk footage on its side, drew new framelines every 15 perfs, and used it as a background for animation traced from old Muybridge photographs. The effect was a background that moved something like a tracking shot, which the Muybridge images, taken with multiple still cameras, also resembled.

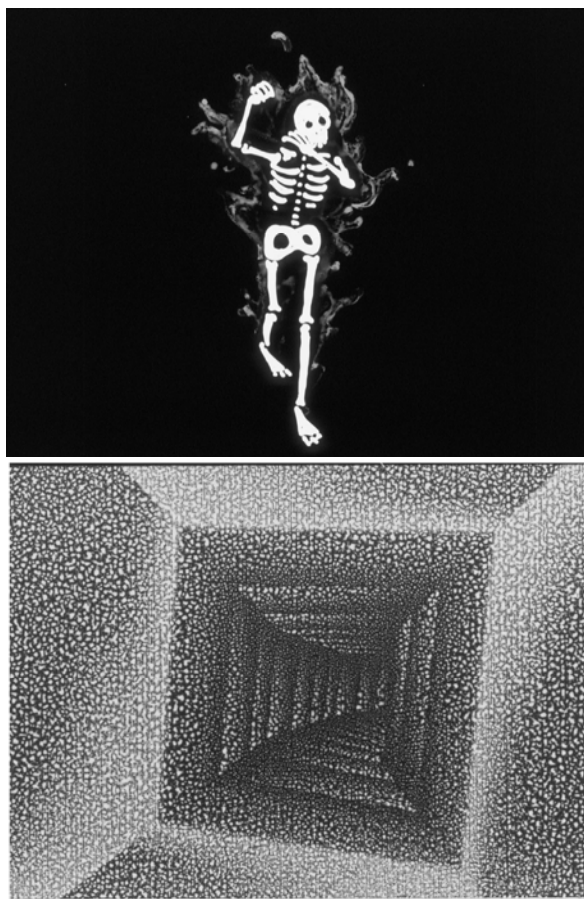
I built a tiny wooden rig with brads as registration pins and a mini fluorescent flashlight as a backlight. I'd pass 35mm or 5/70mm junk footage through the rig vertically and 15/70 film horizontally. Frame by frame, I'd trace little bits of the 35mm picture I wanted, generating a primitive kind of rotoscopy.

I used the same rig as a mini-"animation desk," drawing original animation in pencil on tiny pieces of paper, then inking them on strips of clear leader instead of cels. I drew on both sides of the Estar film; with Rapidograph film ink on the smooth side and colored ink on the emulsion side. Sometimes I would scratch away at the emulsion-side drawings, creating both black and white line work on a colored field, reminiscent of Conte crayon on gray paper. I found a free 3-D animation program on the web, used it to design wireframe "flyover" scenes, printed each frame out at approximately 15/70 frame size, and inked them one at a time directly on clear leader with colored markers. Finally, in a kind of twisted tribute to the latest developments in digital film output, I taped three strips of leader side by side and ran them through my desktop inkjet printer at 360dpi.

I had no way of testing or viewing any of the animation while I worked on it. That had to wait until I was back in the US, where I had a video transfer made from my original element. I was much relieved to see that most of my experiments had been successful. I studied and ruminated on the video until I had a mental picture of how I wanted to edit together the 40 or so scenes, and in one 45-minute session with Avid editor **Mike Tuomey**, we slapped together a (very)

rough cut.

Since I had essentially no budget, getting a print made was an adventure in itself. To make a very, very, long story short, I secured generous donations of 65mm and 70mm film from **Kodak**, and printing and processing services from **CFI**, without both of which *Pandorama* would never have seen the light of a projector lamp. I had my original 70mm hand-drawn element contact printed; although an optically printed negative might have looked nice, I wanted *Pandorama* to be



completely cameraless. I had an IP made from the IN, and tape-spliced together segments from each, so that the final print would include both positive and negative images.

Meanwhile, I was working on sound. A friend of mine collects strange and obscure music, and I found the perfect piece on one of his mix tapes. It was "Yeah Yeah," by Scottish glam-punk band The Revillos, recorded circa 1979. Tracking down the vinyl was a long and difficult task, and contacting the band was even

harder, but eventually I had both my soundtrack and the band's blessing.

My friend's tape also contained an excerpt from a 1950s Christian Sunday School record, which was so ironically appropriate I just had to use it. So I created a 26-second visual introduction to go with the sound. This consisted of 48 frames of black leader, followed by two frames of art, followed by more black leader, two more frames of art, etc. I created this segment simply to have something to look at while playing the sound excerpt, but I was delighted with the results. In a giant-screen theater, the bright frames every two seconds blast the eyes like photon torpedoes, and the intervening black provides a dark background on which to contemplate the retinal after-image, until the next light blast. Once again, necessity proved the mother of invention, and the process of experimental filmmaking yielded results superior to what I could have imagined.

Through a blur of frenzied phone calls and frequent flights to L.A., a 70mm print of *Pandorama* got made in time for a private industry screening at the **Sony IMAX Theater** at Metreon in San Francisco on December 6, 1999 (see *Shorts, MaxImage!* November 1999). Finally I got to see it on the giant screen for which it was intended. I can't adequately describe the experience; I'd thrown an entire year of my life into those 3 minutes of film, and for the first time, I felt it had been worth it.

Last month *Pandorama* had its second screening, at the LFCA conference in L.A. (see page 1). Imagica recently made a 35mm printdown, which is on its way to international short film and animation festivals. But *Pandorama* was made for the giant screen, and I hope that someday it will play as a short for the LF theatergoing public.

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THE MAXIMAGE! INDEX

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 60 releases (conventional and LF) as listed by *Weekly Variety* is also included. Key to film abbreviations is on page 25.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
05/04/2000	Fantasia	2,141,916	13	49,550,091	400,559	14,477,142	64,027,233	18	53	20	73
	MOE	295,299	25	32,722,523	209,560	26,396,804	59,219,332	92	19	14	33
	Trex	214,366	29	28,804,476	254,120	15,205,222	44,009,698	89	8	20	28
	Galapago	167,084	37	3,104,533	43,351	1,586,468	4,691,001	28	10	5	15
	IOTS	82,422	49	7,192,725	60,406	2,982,503	10,175,228	54	5	4	9
	Everest	71,653	54	75,814,170	9,630	29,438,393	105,252,563	112	15		
	AlienAdv	67,405	55	619,807	52,904	641,907	1,234,714	36	7	4	11
	S&R	61,115	57	2,897,481	28,882	1,692,483	4,589,964	31	11	6	17
	AEK	42,411		12,061,923	23,939	5,926,444	17,988,367	105	9	6	15
	Extreme	27,958		7,506,523	65,992	9,720,579	17,227,102	58	4	12	16
	E3D	13,619		4,554,907	104,442	7,148,351	11,703,258	55	3	11	14
	MTA	7,612		1,854,839	0	463,174	2,318,013	82	3	0	3
	ATSOT	1,652		15,041,332	2,090	18,827,589	33,868,921	233	2	5	7
	TR	702		15,237,918	4,555	10,266,802	25,504,720	129	1	2	3
	CDS	0		0	68,566	2,388,699	2,388,699	14	0	7	7
	WOC	0		14,704,446	13,079	18,232,494	32,936,940	260	0	2	2
5/11/2000	MJTTM	859,718	13	859,718	0	0	859,718	1	41	0	41
	MOE	281,268	21	33,003,791	198,565	26,595,369	59,709,165	93	18	14	32
	Trex	260,383	34	29,062,163	173,275	15,370,122	44,432,285	90	13	20	23
	Galapago	221,959	40	3,315,592	32,906	1,613,710	4,929,302	29	11	5	16
	S&R	109,811	53	3,008,067	27,858	1,713,357	4,721,424	32	14	7	21
	AlienAdv	95,159	39	714,966	46,216	688,123	1,403,089	37	8	3	11
	CDS	78,854	46	78,854	83,754	2,495,760	2,574,614	15	7	8	15
	IOTS	63,832	55	7,256,121	46,118	3,022,988	10,279,108	55	5	4	9
	Everest	46,750		75,860,920	3,550	29,441,943	105,302,863	113	16		
	AEK	41,118		12,099,633	25,266	5,955,699	18,055,331	106	11	7	18
	TR	30,914		15,271,376	4,555	10,271,184	25,542,560	130	2	2	4
	E3D	23,533		4,578,440	110,711	7,259,062	11,837,502	56	4	14	18
	Extreme	21,389		7,532,476	35,870	9,756,449	17,288,925	59	5	13	18
	ATSOT	15,908		15,068,572	2,204	18,831,974	33,900,546	234	2	5	7
	MTA	14,816		1,868,796	0	463,174	2,331,970	83	2	0	2
	WOC	0		14,704,446	5,709	18,245,474	32,949,920	261	0	2	2
5/18/2000	MJTTM	825,845	20	1,685,563	0	0	1,685,563	2	43	0	43
	MOE	263,317	29	34,037,108	177,642	26,773,011	60,140,124	94	18	14	32
	Trex	246,893	36	29,232,042	154,087	15,537,128	44,769,169	91	13	22	35
	Galapago	236,861	30	3,534,750	54,356	1,678,166	5,212,916	30	10	6	16
	CDS	154,051	38	282,354	104,098	2,617,768	2,900,122	16	8	9	17
	S&R	113,623	39	3,122,135	34,266	1,752,570	4,874,705	33	14	7	21
	AlienAdv	93,675	45	808,641	47,123	735,246	1,543,887	38	8	3	11
	AEK	76,348	57	12,183,391	21,300	5,972,159	18,155,551	107	12	7	19
	TR	45,834		15,331,803	4,382	10,275,566	25,607,369	131	2	2	4
	IOTS	44,384		7,275,845	37,752	3,058,630	10,334,475	56	5	4	9
	Everest	42,824		75,903,744	2,325	29,444,268	105,348,012	114	16		
	Extreme	26,699		7,559,175	27,956	9,784,405	17,343,580	60	5	14	19
	E3D	25,321		4,603,761	115,455	7,374,517	11,978,278	57	4	14	18
	ATSOT	12,881		15,081,521	3,779	18,835,753	33,917,274	235	2	5	7
	MTA	10,495		1,878,724	0	463,174	2,341,898	84	2	0	2

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
5/25/2000	WOC	0		14,704,446	12,858	18,258,332	32,962,778	262	0	2	2
	MJTTM	801,129	20	2,486,692	0	0	2,486,692	3	46	0	46
	CDS	344,872	30	649,255	109,008	2,727,528	3,376,783	17	15	9	24
	Trex	270,818	33	29,498,515	171,021	15,721,259	45,219,774	92	14	22	36
	MOE	248,917	36	34,286,025	169,272	26,942,283	60,558,413	95	17	13	30
	Galapago	242,639	37	3,776,182	61,191	1,740,401	5,516,583	31	10	6	16
	S&R	104,645	44	3,224,558	28,492	1,770,391	4,994,949	34	14	7	21
	AlienAdv	101,222	45	919,863	45,007	780,253	1,700,116	39	8	3	11
	AEK	74,088	50	12,268,670	29,332	6,010,027	18,278,697	108	11	7	18
	TR	63,165	53	15,440,062	4,382	10,279,948	25,720,010	132	2	2	4
	Everest	56,128	55	75,959,872	5,955	29,450,223	105,410,095	115	16		
	IOTS	48,009	59	7,324,674	42,034	3,103,368	10,428,042	57	5	4	9
	Extreme	37,099		7,592,435	29,506	9,813,910	17,406,345	61	7	14	21
	E3D	27,007		4,630,768	120,700	7,495,217	12,125,985	58	4	14	18
	ATSOT	16,615		15,098,212	3,265	18,838,918	33,936,830	236	3	5	8
6/1/2000	MTA	6,955		1,885,679	0	463,174	2,348,853	85	2	0	2
	WOC	0		1,470,446	12,704	18,271,036	32,975,482	263	0	2	2
	MJTTM	837,666	16	3,324,358	0	0	3,324,358	4	46	0	46
	Trex	352,906	26	29,907,998	189,413	15,917,576	45,825,574	93	17	22	39
	CDS	331,858	32	984,068	106,181	2,833,855	3,783,180	18	16	9	25
	Galapago	279,032	34	4,067,544	64,055	1,812,511	5,880,054	32	10	6	16
	MOE	276,919	36	34,562,944	142,635	27,093,918	61,353,592	96	17	13	30
	AlienAdv	110,046	51	1,019,909	51,309	831,562	1,851,471	40	9	3	12
	S&R	99,685	53	3,323,501	24,326	1,790,908	5,114,408	35	15	7	22
	AEK	76,031	56	12,346,853	44,900	6,067,917	18,414,770	109	11	8	19
	Everest	64,698	58	76,024,580	9,130	29,459,353	105,483,933	116	16		
	Wolves	59,461	59	4,163,134		432,796	4,595,930	64	13		13
	Extreme	58,774	60	7,651,151	28,574	9,842,484	17,493,635	62	8	13	21
	TR	55,486		15,343,991	4,382	10,192,804	25,536,795	133	2	2	4
	IOTS	54,174		7,382,141	25,894	3,132,306	10,514,447	58	5	3	8
6/8/2000	E3D	19,475		4,650,243	143,980	7,639,197	12,289,440	59	3	16	19
	ATSOT	17,271		15,115,483	3,407	18,842,074	33,957,557	237	3	5	8
	MTA	8,963		1,894,642	463,174	463,174	2,357,816	86	0	0	2
	WOC	6,294		14,711,434	12,583	18,283,619	32,995,053	264	1	2	3
	MJTTM	633,452		3,957,810	0	0	3,957,810	5	46	0	46
	CDS	292,912		1,307,949	84,447	2,924,423	4,232,372	19	16	9	25
	Trex	273,480		30,185,815	193,010	16,122,408	46,308,223	94	19	23	42
	MOE	239,882		34,802,532	144,286	27,238,204	62,040,736	97	17	13	30
	Galapago	225,050		4,292,594	56,901	1,869,355	6,161,948	33	10	7	17
	AlienAdv	103,760		1,123,669	56,947	888,509	2,012,178	41	9	3	12
	S&R	96,593		3,420,093	22,954	1,813,862	5,233,955	36	14	7	21
	Extreme	80,446		7,729,252	51,867	9,862,899	17,592,151	63	10	13	23
	AEK	71,450		12,425,479	34,918	6,104,830	18,530,309	110	11	8	19
	Everest	59,959		76,084,539	45,010	29,504,363	105,588,902	117	16		
	IOTS	41,161		7,430,017	45,510	3,191,978	10,621,995	59	5	4	9
	TR	32,176		15,525,010	4,382	10,269,306	25,794,316	134	2	2	4
	ATSOT	16,490		15,132,113	2,544	18,844,909	33,977,022	238	3	5	8
	E3D	15,788		4,666,031	140,152	7,779,349	12,445,380	60	3	16	19
	MTA	6,901		1,901,543	0	463,174	2,364,717	87	2	0	2



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**. Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Ocean Oasis

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: September.

- Conducting audience tests in June and July and may make minor changes to film in response.
- World premiere Sept. 13, 2000, at Smithsonian's National Museum of Natural History, Washington, DC.

CyberWorld

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: October 6 (North America), October 20 (UK and Ireland), November 17 (Germany), December 1 (Japan).

- All contributed segments are on film.
- 95% of original material is in final render/film recording. A few transition shots are still being polished.
- SANDDE animation of "computer bugs" is almost done.
- Sound FX design is in progress.

Mountain Magic

Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director, producer, cinematographer, script: Willy Bogner. Release: October.

- March: Skiing in Aspen, BASE-jumping sequence in downtown Denver.
- April: Skiing in Alaska.
- Principal photography is complete.

Great North

TVA International; distributor: TVA Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: fall.

June '00 July '00

Jan '01

Solarmax

OO

CW

Boxer
MM
HC

PFOAN
EB

AA

Endurance
Golf

JIAC

LW
Vulcania

Rheged

GN

- Film is complete.
- Had industry premiere at LFCA conference in May.

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Charlotte Huggins, Caroline Van Iseghem; executive producer: Ben Stassen. 3D. Release: fall.

- 70% of animation is complete.
- Digital filmouts are about half done.
- April: Shot a live concert of European band Arid in 3D.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late 2000.

- 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.
- Film recording and LF test screenings have begun.

The Enchanted Billabong

Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: December.

- The film is fully scored and all dialogue has been recorded.
- 3D rendering has begun.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.

- May: Filmed in Spain and Morocco.
- Principal photography is complete.

Pittsburgh: Forge of a Nation* (wt)

Signature film for the Carnegie Science Center. Argentine Productions; distributor: n/a; producer, writer: Peter Argentine; coordinating producer: Janet Smith; director of photography: Norris Brock; camera: William Reeve; editor: Frank Caloiero; score: Todd Hayen. 6 min. Release: late 2000.

- August - September: Filming in Pittsburgh and surrounding area.

All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Martyn Atkins; cinematographers: Reed Smoot, David Douglas; camera: Sean Philips, Rodney Taylor, Jack Tankard; editor: William Bullen; co-producer: Kelly Knight, Alex Cornfeld; line producer: James Pluta; producers: Jon Shapiro, Peter Shapiro; executive producer: Tisha Fein. Release: February 2001.

- June: Filming Sheryl Crow in New York, Sting and Cheb Mami in New Jersey, Dave Matthews and Al Green in Chicago.

The Endurance: Shackleton's Epic Journey

White Mountain Films/Nova Large Format Films; distributor: tba; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

- April: Filmed noted climber Reinhold Messner and two other climbers on South Georgia Island.
- Principal photography is complete. Editing has begun.

Golf Around the World (wt)

JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release: February 2001.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2001.

- One more sequence to be filmed. Waiting for a cooperative volcano.
- Editing has begun.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.

- Late May - early June: Filmed in Little Grand Canyon in Arizona.

Lost Worlds: Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Sillick; writer: Sugith Varughese; cinematographer: Ernest McNabb; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Release: March 2001.

- April - May: Filmed in high plateaus of Venezuela and in downtown Caracas.
- July: Mayan ruins and wild jaguars at Tikal in Guatemala.
- CGI work continues through the summer
- August - September: Live action and aerials in New York City and the Catskill mountains.

Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Lahiti; associate producer: Natalie Masse; co-production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: April 2001.

- May: Filmed polar bears in Resolute Bay, NWT, Canada; black bears in Montana and Minnesota.
- June - August: Grizzlies in Alaska.

Bears
HB
LLLOM
WG

I-52

China
UUAA

CQ

SFI
TigersEquus
ALBT
NDOOL
YosemiteShrek
GT

AH

L&C

CRA

Kiliman

SS3D

Stomp
UFOs**The Human Body**

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: André Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: spring 2001.

- July - September: Shooting live action of daily family life in studios and on location in UK.
- August - December: Special biological shooting, including thermal imaging of sports activities and babies swimming underwater.
- October: editing begins.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.

- The film is complete, and will premiere when

Loch Lomond visitor center opens in spring 2001.

- Was screened at LFCA conference in May.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.

- April - May: Filmed in a studio in Munich.
- May: Sardinia.
- June - July: Bahamas.
- August: Miami.
- September: Honduras.
- Fall: Post production begins.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: spring 2001.

- September - October: Filming in Europe.

Secrets of the I-52

Kieth Merrill Productions; distributor: tba; director: Kieth Merrill; cinematographer: Jeff Simon. Release: summer 2001.

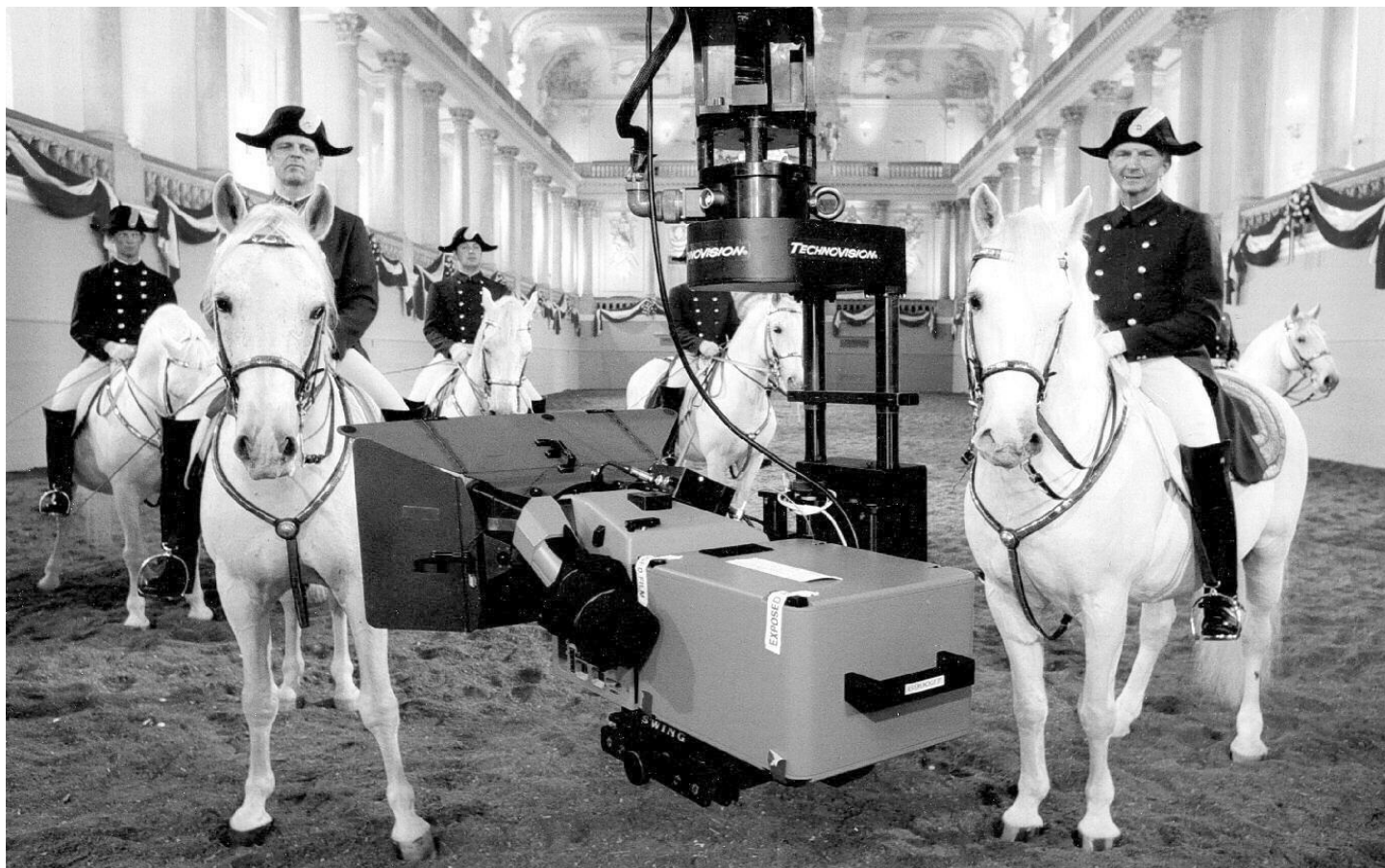
- Script is complete.
- May return to wreck site of WWII Japanese sub for salvage operations and additional filming later this year.

China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Bob Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; executive in charge of production: Lorne Orleans. Release: 2001.

- April: Second unit filmed pandas for three weeks at a national reserve in Sichuan province.
- April - June: Main unit began shooting dramatic content in Shanghai and will film in locations throughout China.

(see **IN PRODUCTION** on page 16)



Filming the Lippizanner stallions in Vienna's Spanish Riding School for *The Majestic White Horses*, directed by Kurt Mrkwicka.

In Production, Continued

(from **IN PRODUCTION** page 15)

Cyberquest

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadept 3D. Release: 2001.

— Project is temporarily on hold.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: Spring 2002.

- May: The 30-perf 3D cabin camera and lenses were taken by Space Shuttle to the Space Station, and will remain on orbit for two years.
- June: Shooting at Kennedy Space Center.
- September: Filming Shuttle activity with 3D cameras in the cargo bay and cabin.

Up, Up, and Away*

An exploration of vertical flight, from balloons and airships to helicopters and vertijets. For the Smithsonian's National Air and Space Museum.

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: 2001.

— Summer: shooting Customs drug interdiction training in Puerto Rico.

The Search for Infinity

Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke. Release: September 2001.

- Experimenting with animation of the Mandelbrot set.
- Live-action shooting will begin in November.

Tigers: The Glory of India

National Wildlife Federation/Primesco; distributor: Primesco; producers: Afsana Amarsy, Goulam Amarsy; cinematographer: James Neihouse; associate producer, scriptwriter: Keero Singh Birla; executive producer: Chris Palmer. Release: September 2001.

- April: Filmed tigers in India's Bandhavgarh National Park.
- August: Will film monsoon in India, near foothills of the Himalayas.

Equus: The Story of the Horse*

Equus is about three horses, all born on the same night, who then live very different lives. Science, art, history, and the horse's long relationship with humans form the basis of the story.

Equus Films; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield.

Release: October 2001.

- June: Filming wild horse segment in Victoria, Australia.

Australia: Land Beyond Time*

Tracing the four-billion-year journey of the southern continent, *Australia: Land Beyond Time* explores the lavish richness, diversity and uniqueness of Australia's life — life that survived and evolved during the most challenging of voyages.

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: fall 2001.

- June – July: Filming extraordinary weather conditions in Australia.

Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: fall 2001.

- Have filmed various earthquakes and volcanoes for the last decade.
- June: Shooting tornadoes in US Midwest from base in Norman, OK.

Origins of Life*

Origins Of Life addresses most of the significant stages in history of life: from the first cell, through the development of reproduction and the beginnings of sexuality, until the moment the first vertebrate crawled onto shore four hundred million years ago.

Productions Dussart, Productions de La Géode; distributor: La Géode; director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); script: Gérald Calderon and Bernhard Elsner; score: Eric Maurer; producer: Groupe 47; executive producer: Bertrand Dussart. Release: fall 2001.

- April: Baja California, French Riviera
- May: Filmed in the Red Sea.
- Summer: Brittany and Paris.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: fall 2001.

Shrek*

Animated fairy tale about a grumpy ogre who goes on a journey to save his home.

DreamWorks SKG; distributor (LF version): Imax; directors: Andrew Adamson, Vicky Jensen; producer: David Lipman, Aron Warner, John Williams; script: Ted Elliott, Terry Rossio; cast: voices of Mike Myers, Cameron Diaz, Eddie Murphy, John Lithgow. 3D. Release (LF version): December 2001.

- Computer animation is in progress. When 35mm edition is complete, work on the repurposed LF version will begin.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; script: Ian Pearson; production designer: Brent Boates; script: Ian Pearson. 3D. Release: late 2001.

- Animation is in progress.

Avalanche Hunter

Avalanche Hunter Entertainment; distributor: tba; director: E.J. Foerster; director of photography: Roger Vernon; script: Patrick Hasburgh; producers: Michael Friedman, Alyna Hersovici-Flann. Release: early 2002.

- March: Filmed avalanches, aerials, establishing shots in Rocky Mountains above Telluride, CO.
- Principal photography will begin Colorado and British Columbia in January 2001.

Lewis and Clark (wt)*

What has been called the greatest expedition in American history comes to life on the giant screen. The film recreates the famed explorers' 1803 expedition to map the American west, as ordered by president Thomas Jefferson.

National Geographic Ventures; distributor: Destination Cinema; director: Bruce Neibaur; script: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: early 2002.

— Filming starts in August.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; script: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.

- May: Shot on Australia's Great Barrier Reef
- November 2000 – May 2001: Fiji, Tahiti, and elsewhere in the South Pacific.

Kilimanjaro: Mountain of Many Faces*

The film will follow an African naturalist leading a team of trekkers to the summit of Mount Kilimanjaro, the highest mountain in Africa, through five distinct climatic zones along the slopes of the 19,340-foot (5,860-m) peak.

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; script: Mose Richards; co-producer, Arabella Cecil; producer: David Breashears; executive producer: Houston Museum of Natural Science. Release: spring 2002.

- June: Shooting ascent of Kilimanjaro following the Machami route.

Stomp (wt)*

LF film version of the Broadway percussion and dance show.

James D. Stern Productions; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell, producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: 2002.

- March: Shot Carnevale in Brazil. No future filming planned yet.

UFOs: Science or Science Fiction*

For over fifty years the UFO controversy has raged between believers and debunkers, with little input from the scientific community. In this documentary, audiences will meet international scientists and UFO researchers, hear first-hand accounts, and see photographs and videotapes of UFO sightings.

nWave Pictures; distributor: nWave; director: Ben Stassen; producer: Charlotte Huggins. Release: 2002.

- August: CGI work begins in Brussels.

Premiering This Month

Solarmax

Solarmax is about humankind's struggle to understand the sun and the sun-earth relationship – from earliest times to the present day. The film will trace the ascent of humans as expressed by our developing understanding of the sun, and through it, our universe. The underlying theme of the film is the triumph of knowledge over ignorance – of light over darkness.

The title refers to the 11-year cycle of maximum solar activity that scientists call

Solarmax. The sun reaches one of these peaks in 2000 and 2001, in which sunspots, solar flares, and other phenomena are more frequent and more intense. The effects of Solarmax on earth include increased activity of the Auroras (the Northern and Southern Lights), and interruptions of electronic communications.

The film crew has traveled around the world to visit historical sites of sun worship, see scientists studying the sun, and capture the majesty of a total solar eclipse.

Solarmax premieres on June 27 with the opening of the new IMAX cinema at the Science Museum of London. Queen Elizabeth II will open the new Wellcome Wing, in which the theater is located, and attend the film's premiere.

Solarmax was directed, produced, and written by John Weiley for Helio-graph Pty. Ltd., and will be distributed by the Mu-

seum of Science and Industry, Chicago. The score was composed by Nigel Westlake, co-producer was Robert Eather, and the executive producer was John Wickstrom.

Rheged: The Lost Kingdom

The destination film for the Rheged, the Upland Kingdom Discovery Centre in Penrith, Cumbria, the Lake District of northern England. The film journeys through 2,000 years of the region's history, through the eyes of a young American, Luke, who is tracing his family roots in the area. He meets a gypsy woman who takes him back through time to the Lost Kingdom of Rheged.

Rheged: The Lost Kingdom opens with the opening of the Discovery Centre in July.

Directed, produced, and written by Brendan Quayle for Westmorland Films, Ltd. Cinematographers were Lee Parker and Howard Smith; edited by Colin Green. The line producer was Elizabeth Andrew, the associate producer was James Graham, and the executive producer was John Dunning.



(from *SHINDLER* on page 2)

the way they handled relationships with customers and suppliers alike. Many employees would need to assist in new program and, in some cases, change the way they did their jobs.

We designed a comprehensive but relatively simple program.

For the Accounts Receivable:

- All proposals included benchmark dates on which payments were due.
- Accounting maintained a log of estimated payment dates for each project and prepared invoices, subject to producer approval, several days before the benchmark date.
- Payments over a set dollar figure were to be made via wire transfer.
- Aging reports were produced weekly and reviewed at the regular staff meeting.
- Responsibility for monitoring the account (and for prompt follow up)

was given to each producer.

- For producers, this was no longer a part of the job "when they got around to it," but an item that appeared on their performance appraisal. It became every bit as important as getting the job done on time and on budget.

For the Accounts Payable:

- Purchasing prepared a P.O. for each item, approved in advance by each producer. A copy was sent to accounting.
- Vendors were instructed to send all invoices directly to accounting.
- Receiving documentation was sent to accounting promptly.
- If the total on the invoice was comparable to the P.O., the invoice was entered into the system with no further involvement of the producer.
- Payment terms were reviewed with many vendors. Most agreed that they

would be willing to get payments 30 to 45 days after invoice date if they could be confident that the company had its act together.

In a relatively short time, the plan worked. Cash crunches were fewer and further apart. The company could now plan its cash flow and was even able to invest short-term excess cash.

We often say that content is king, and may have come to believe that it is the only king. But without effective cash flow to feed the content king, all is for naught. If cash flow is a problem for your company, consider implementing a similar program. The results could be surprisingly positive, and you may be seen as a king (or queen) for suggesting it.

Marty Shindler is a management consultant who provides a business perspective to creative, technology and emerging companies. Marty

Bookings: Summer 2000 by Film

730 bookings of 84 films in 250 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Atlanta FMNH	1/1/00	6/30/00	S	Alamo	Tokyo TSC	6/4/00	10/1/00	A	Dallas Cmk	Dallas Cmk	6/00	7/00	
	Baltimore	5/12/00	9/4/00			San Antonio	1/88	12/00	A		Denver MNH	5/26/00	10/5/00	
	Buford Reg	5/1/00	8/31/00			Alaska	Adelaide CP	5/11/00	8/10/00		Hampton	7/14/00		
	Cocoa	11/2/99	10/3/00			Anchorage	12/15/99	9/30/00			Houston Edw	5/19/00		
	Dublin She	7/1/00	12/31/00			Branson	5/1/99	1/1/01	A		Hull	5/5/00		
	Dusseldorf NeUe	3/1/00	2/28/01			Cape Town Mill	3/19/99	9/18/00	B		Irvine Edw	5/19/00		
	Edmonton SSC	2/18/00	2/18/01			Dwingeloo	4/29/00	3/31/01			Langley FP	5/5/00		
	Frankfurt NeUe	8/26/99	6/30/01			Fort Lauderdale	7/2/99	6/6/00	A		Los Angeles CSC	5/19/00		
	Hague	4/12/99	10/11/00	B		Kyoto	3/21/98	2/28/02			Mississauga FP	5/5/00		
	Hull	5/1/00	10/31/00			Lehi	7/1/00	9/30/00			Monterrey Mex	5/1/00		
	Indianapolis WR	5/1/00	2/27/01			San Diego RHF	1/1/00	12/31/00	S		Montreal FP	5/5/00		
	Kagoshima	4/1/00	6/30/00	A		Sydney CP	5/15/00	8/14/00			Myrtle Beach	6/1/00		
	Little Rock	9/29/99	9/29/00			Syracuse	5/27/00	11/00	A		New York Sony	5/19/00		
	London ONT	5/1/00	9/1/00			Taejon Earth	9/1/99	8/30/00			Niagara	5/5/00		
	Lucerne	5/1/00	10/31/00			Tampa MOSI	3/17/99	9/4/00			Norwalk	6/30/00		A
	Mobile	12/20/99	9/1/00			Vancouver Imx	5/5/00	10/00	B		Ontario Edw	5/19/00		
	Munich	5/1/99	2/1/01			Vienna	4/14/00	6/29/00	B		Portland	6/1/00		
	Perth Omni	3/1/99	6/30/00		AlienAdv	Berlin Sony	3/00	9/00	A		Quebec	6/20/00		
	Philadelphia	4/7/00	9/29/00			Brisbane CP	5/16/00	12/31/00	A		Richmond FP	5/5/00		
	Portland	2/5/99	6/30/00	B		Galveston	3/1/00	9/30/00	B		Tijuana	5/1/00	11/30/00	
	Rochester MSC	11/1/99	6/30/00			Gurnee	4/15/00	10/31/00	A		Toronto FP	5/5/00	11/30/00	
	Speyer Dome	8/18/99	2/17/01	B		Myrtle Beach	3/00	10/00	A		Valencia Edw	5/19/00		
	Stockholm	3/1/00	8/30/01	A		Osaka Sak	4/00	8/00			Valencia Spn	5/1/00		
	Sudbury	5/1/00	9/4/00			Philadelphia	5/00	9/00			Vaughan FP	5/5/00		
	Wash NMNH	5/12/99	12/31/00	A		Poitiers 870 3D	2/1/00	2/1/01	A		Vienna	4/14/00	6/29/00	B
	Berlin Disc	4/1/00	10/1/00			Richmond FP	5/00	9/00		ChanJian Closed	Tokyo ACM	5/1/00	11/30/00	A
Africa	Columbus COSI	11/6/99	8/30/00	A		Sandusky	5/12/00	10/15/00	A		Scottsdale Imx	6/30/99		
	Jackson MS	7/4/00	1/4/01			Santa Clara	3/00	9/00	A		Seville	1/99	7/00	
	Leon Exp	12/3/99	6/3/00			Shakopee	5/00	10/00	A	CV	Baltimore	4/19/98	6/30/00	S
	Melbourne CP	3/9/00	9/9/00			Vaughan FP	5/00	9/00			Dayton	9/1/97	6/1/00	S
	Montreal FP	5/00	8/00			Woodridge Cmk	6/16/00	10/00	A		Hampton	1/8/99	12/31/00	S
	Sudbury	5/1/00	6/30/00	S	Amazon	Baltimore	5/21/99	6/30/00	S		Perth Omni	1/1/97	6/30/00	B
	Tampa MOSI	12/19/97	9/30/00	S		Cape Town Mill	1/15/00	7/14/00			Vancouver SW	11/7/97	11/7/00	S
	Toronto OP	10/99	9/00			Cincinnati	2/19/00	6/9/00		DIA	Wash NASM	8/8/96		A
	Wakayama	6/20/99	8/31/00	A		Puebla	1/15/00	7/14/00			Brussels	5/1/00	12/31/00	
	Yunelin Hsien 1	2/00	1/01			Seoul	1/23/00	8/1/00			Duluth	6/6/98	12/31/00	
AIWC	Branson	5/26/00	11/26/00			Tijuana	6/3/00	4/2/01			Hampton	4/5/92	6/30/00	S
	Cathedral City	5/18/00	11/17/00		ATSOT	Victoria	3/3/00	9/2/00			Honolulu Con	5/1/00	10/1/00	
	Denver MNH	5/26/00	10/5/00			Villahermosa	2/10/00	8/9/00			Huntsville	1/1/00	12/31/00	
	Fresno Edw	5/24/00	11/24/00			Munich	11/6/97		B		Hutchinson	10/7/85	6/17/00	S
	Irvine Edw	6/30/00	12/30/00			Norwalk	3/11/00	6/30/00	E		KSC 1	7/21/85		A
	Los Angeles CSC	5/12/00	11/11/00		BP	Sinsheim	9/19/97		B	DIS	Lubbock	5/1/00	12/31/00	
	Melbourne CP	6/22/00	1/21/01			Ankara	1/22/00	7/21/00			Montpellier Gau	1/20/99	7/19/00	
	Myrtle Beach	6/1/00	12/1/00			Baltimore		6/30/00	S		Sudbury	5/1/00	6/30/00	
	Ontario Edw	6/30/00	12/30/00			Barcelona	1/00	12/00	B		Syracuse	1/26/97	9/1/00	S
	Perth CP	6/22/00	1/21/01			Berlin Disc	10/2/98	4/1/01	A		Auckland CP	3/15/00	9/30/00	
AJ	Sacramento Imx	5/17/00	11/13/00		CDS	Bochum NeUe	12/18/97	3/1/01			Brisbane CP	6/15/00	12/31/00	
	San Diego RHF	5/19/00	10/00			Brussels	5/1/00	12/31/00			Detroit	1/00	12/00	
	San Francisco	5/12/00	11/12/00			Dublin She	10/2/98	12/31/00			Hastings	10/6/97		S
	San Jose	5/19/00				Kitakyushu	4/1/00	3/31/01	A		Huntsville	10/1/98	12/31/00	B
	Sydney CP	6/22/00	1/21/01			Lucerne	5/1/00	2/28/01			Hutchinson	10/15/94	12/31/00	S
	Valencia Edw	6/30/00	12/30/00		Discov Dolphins	Melbourne CP	6/15/99	1/31/01			Norwalk	10/28/94	1/1/01	S
	Hague	2/20/00	8/18/00	A		Montpellier Gau	5/1/00	5/1/01			Perth Omni	2/95	6/00	S
	Hampton	4/14/00	10/14/00			Munich	11/6/97	12/31/00	B		Portland	5/28/99	9/6/00	
	Ichikawa	4/1/00	9/30/00	A		Oslo	5/1/99	10/31/00			Tampa MOSI	11/11/98		S
	New York AMNH	3/15/00	6/30/00			San Jose	5/4/00	5/3/03			Shima	4/10/98	3/31/01	A
	Oakland	8/15/00	10/31/00			Speyer Imax	5/18/95	12/31/00	S		Atlanta FMNH	3/16/00	8/00	
AJ	Reno Fleisch	5/9/00	9/4/00			Stockholm	3/12/99	11/15/00	B		Birmingham	3/24/00	9/00	
	Sagamihara	4/19/00	10/20/00	A		Toronto OP	9/25/97	12/31/00			Boston MOS	3/10/00	9/00	
	Singapore SC	5/1/00	9/30/00			Valencia Spn	5/1/00	4/16/01			Branson	4/14/00	4/10/01	
	Taipei MCRC	7/1/00	6/30/01			Berlin Disc	1/15/00				Calgary Imx	5/23/00	11/23/00	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
	Charlotte	3/10/00	9/00			Edmonton FP	5/1/00	10/7/00			Woodridge Cmk	7/23/00	6/22/01	
	Chattanooga	4/1/00	11/00			Harrisburg	8/15/00	1/15/01		GC	Branson	4/15/99	8/15/00	B
	Chicago MSI	3/10/00	9/00			Hutchinson	10/1/98	3/11/01	B		Dallas SP	6/1/00	9/28/00	
	Cincinnati	6/10/00	12/10/00			Las Palmas	7/1/00	6/30/01			Hastings	3/21/00	6/5/00	B
	Cleveland	4/14/00	1/01			Leon Exp	6/30/00	12/29/00			Little Rock	1/10/00	6/1/00	
	Denver MNH	3/10/00	10/5/00	A		Lisbon	5/1/00	10/31/00			Pitea	6/3/00	6/3/01	
	Detroit	3/10/00	9/00			Los Angeles Sony	4/14/00				Poitiers Imax	2/5/00	2/5/01	A
	Duluth	3/10/00	9/10/00			Melbourne CP	5/98	12/11/00			Roanoke	7/3/99	7/3/00	
	Edmonton SSC	6/23/00	8/00			Norwalk	6/30/00	11/00	E		San Jose	6/1/00	6/1/02	
	Fort Worth	3/6/00	9/6/00			Oklahoma City Omni	11/1/99		B		Sandy	3/31/00	6/30/00	
	Harrisburg	3/10/00	9/00			Poitiers Omni	2/5/00	2/5/01	A	GF	Shenyang	1/1/00	1/1/01	
	Hull	4/1/00	9/00			Richmond FP	5/1/00	10/7/00			Charlotte	9/99	9/01	S
	Hutchinson	3/10/00	9/00	A		Sioux Falls	5/29/00	9/28/00			Houston MNS	2/11/00	9/7/00	B
	Indianapolis CMI	3/10/00	7/13/00			Sydney CP	3/15/98	12/31/00		GP	Sudbury	1/00	12/02	S
	Kansas City Sci	3/00	9/00			Toronto OP	1/1/00	12/31/00			Cape Town Mil	12/99	9/00	A
	Kansas City Zoo	5/1/00	12/31/00			Townsville	10/1/99	10/1/00			Hong Kong	5/1/00	12/00	B
	Little Rock	3/25/00	8/00			Vienna	4/14/00	6/29/00	B		Lubbock	5/1/00	8/1/00	A
	Louisville	7/1/00	1/1/01		Extreme	Villahermosa	7/12/00	1/11/01			Saint Louis SC	9/13/99	6/5/00	B
	Lubbock	5/1/00	8/00			Adelaide CP	3/25/99		A		Shreveport	10/99	6/00	B
	Milwaukee	3/10/00	10/00	A		Auckland CP	9/15/99		A	HC	Toronto OSC	11/5/99	7/1/00	A
	Mobile	3/6/00	9/00			Barcelona	5/14/99	6/30/00	A	HD	Alamogordo	4/1/00	9/30/00	
	Munich	5/1/00	10/31/00			Berlin Disc	5/2/00	10/2/00	A	HH	Sinsheim	5/15/98		A
	Myrtle Beach	3/10/00	3/01			Berlin Sony	2/12/00	10/12/00	A	IA	Honolulu Con	5/1/00	11/1/00	
	New Orleans	3/10/00	8/00			Boise Edw	6/30/00	11/30/00	A	Imagine	Dallas SP		9/28/00	
	New York AMNH	3/10/00	9/00			Brisbane CP	3/25/99		A		Bochum NeUe	10/16/98	12/31/00	
	Norwalk	3/10/00	11/30/00	A		Brossard	5/1/00	8/31/00	A		Munich	11/27/97	12/31/00	B
	Oklahoma City Omni	6/1/00	8/00	A		Cape Town Mil	10/18/99	11/30/00	A	IOTS	Virginia Beach	4/1/98	4/30/01	
	Omaha	3/10/00	9/00			Chattanooga	5/26/00	12/31/00	A		Auckland CP	4/6/00	9/30/00	
	Orlando SC	3/10/00	9/00			Copenhagen	8/23/99	11/30/00	A		Edmonton FP	5/1/00	10/1/00	
	Pensacola	3/10/00	9/10/00			Dallas Cmk	6/30/00	8/30/00	A		Hague	10/11/99	10/14/00	
	Perth Omni	5/6/00	11/6/00			Houston Edw	6/2/00	11/2/00	A		Houston MNS	5/19/00	11/16/00	
	Pittsburgh	3/6/00	9/30/00	A		Houston SCH	5/27/00	9/4/00	A		Houston MNS	5/19/00	6/29/00	A
	Portland	3/10/00	9/00			Hull	10/20/99	6/22/01	A		Houston MNS	6/30/00	11/16/00	B
	Regina	3/00	8/00			Las Vegas Cae	10/15/99				Jersey City	10/22/99		B
	Richmond SMV	5/1/00	9/15/00	A		Madrid	6/22/00	6/22/01	A	ITD	Nagoya OT	4/1/00	9/30/00	A
	Saint Paul	5/5/00	11/3/00			Montpellier Gau	5/5/99		A		Paris Geo	6/30/99	2/27/01	A
	San Diego RHF	3/10/00	10/00	A		Munich	4/12/99		A		Saint Louis SC	5/5/00	9/4/00	B
	San Jose	5/1/00	8/00			Perth Omni	1/1/00	12/1/00			Taipei MCRC	6/1/00	5/31/01	
	Seattle PSC 1	3/18/00	9/00			Philadelphia	6/23/00	9/29/00	A		Toronto OSC	1/28/00	7/15/01	
	Shreveport	3/7/00	8/00			Quebec	10/26/99	12/31/00	A		Apple Valley	5/1/00	3/29/02	
	Singapore SC	3/1/00	9/00			Seattle Omni	5/12/00	11/12/00	A		Bangkok CP	5/1/00	8/31/00	
	Spokane	5/1/00	11/1/00			Speyer Imax	5/1/00	7/2/00	B		Berlin Disc	10/1/99	9/30/00	
	Syracuse	3/10/00	9/5/00	A		Sydney CP	3/25/99	12/31/00			Boise Edw	5/1/00	10/31/00	
	Tampa MOSI	5/26/00	9/4/00	B		Toronto OP	5/20/00	12/20/00	B		Chattanooga	4/1/97	5/3/01	B
	Toronto OP	3/10/00	8/00			Victoria	6/1/00	9/30/00	A		Galveston	1/00	1/01	E
	Vancouver SW	3/17/00	10/00			Vienna	10/1/99	6/29/00	B		Halifax	5/1/00	10/31/00	
	Vienna	4/14/00	10/31/00	A		Yellowstone	11/1/99	11/30/00	B		Harrisburg	9/9/99		E
E3D	Virginia Beach	4/1/00	8/00		FEOC	Toronto OP	1/00	6/00	S		Irvine Edw	5/1/00	12/31/01	
	Auckland CP	11/99	6/00		FITS	Poitiers MC	2/5/00	5/2/01	A		Lincolnshire Reg	6/1/00	8/31/00	
	Bangkok CP	5/1/00			Flyers	Warner Robins	7/92		A		Madrid	5/5/99	6/24/00	
	Barcelona	5/11/00	5/01		FMHG	Virginia Beach		6/15/00	S		Montpellier Gau	12/31/99	12/31/00	
	Berlin Disc	2/26/99		A	FOK	Kuwait City	4/17/00	4/16/01			Montreal FP	5/5/00	8/31/00	
	Bradford	4/00	4/01		Galapago	Addison Mar	6/23/00	6/22/01			Munich	1/7/99	12/31/00	
	Dublin She	5/1/00				Adelaide CP	7/20/00	1/31/01			Ontario Edw	5/1/00	12/31/01	
	Frankfurt NeUe	6/00	11/00	A		Apple Valley	5/1/00	12/31/00			Orlando Muv	5/1/00	11/30/00	
	Ichikawa	4/00	11/00			Auckland CP	8/20/00	1/31/01			Seattle PSC 2	5/1/00	12/31/00	
	London BFI	5/1/00	5/01			Brisbane CP	11/3/99	12/31/00		L5	Sinsheim	5/15/98	5/20/01	B
	Montpellier Gau	4/00	12/00			Copenhagen	12/1/99	11/30/00			Virginia Beach	6/15/96	4/30/01	
	New Rochelle Reg	5/1/00	11/00			Galveston	12/20/99	6/20/00			Bangkok CP	5/1/00	8/31/00	
	Oslo	5/23/00	11/00	A		Hong Kong	6/14/00	10/14/00			Barcelona	11/1/98	12/31/00	
	Tulsa Cmk	6/21/00	7/00			Laie	5/1/00	5/1/01			Bochum NeUe	8/26/99	8/25/01	
	Tulsa Cmk	6/21/00	11/00	A		Las Vegas Imx	5/5/00	5/5/01			Dusseldorf NeUe	8/26/99	8/25/01	
E3Dcc	Woodridge Cmk	3/1/00	7/1/00	A		Los Angeles CSC	11/5/99	9/29/00			Frankfurt NeUe	8/26/99	8/25/00	
	Osaka Sci	6/00	11/00	A		Melbourne CP	11/3/99	12/31/00			Hampton	1/8/99	6/30/00	
	Stockholm	5/5/00	9/21/00	A		Miami Imx	5/1/00	10/31/00			Indianapolis WR	5/1/00	8/15/01	
	Yokohama	3/1/00	9/00	A		Munich	2/17/00	8/31/00			Ontario Edw	5/1/00	12/31/01	
EMSH	Seattle Omni			A		Nyack Imx	5/1/00	10/31/00			Sinsheim	10/26/96	5/20/01	B
EOTS	Virginia Beach	4/1/98	4/30/01			Perth CP	7/29/00	1/31/01		LB	Bochum NeUe	10/16/98	12/31/00	
Everest	Adelaide CP	5/8/98	12/31/00			Sydney CP	11/3/99	12/31/00			Chattanooga	5/3/96	5/3/01	
	Amneville Gau	5/23/00	11/22/00			Tokyo IMAX	5/8/00	8/8/00			Munich	11/27/97	12/31/00	B
	Baltimore	10/1/98	6/30/00	E		Tsuruga	4/1/00	6/30/00	A		Sinsheim	6/98	5/20/01	S
	Bristol	4/12/00	10/11/00			Vancouver Imx	5/5/00	10/00	B		Virginia Beach	6/96	4/01	B
	Cheshire Oaks	1/14/00	7/13/00			Virginia Beach	1/15/00			LS	Albuquerque	8/1/00	1/31/01	
	Coomera	1/1/00	12/31/00	A		Wash MNH	10/27/99				Cheshire Oaks	1/14/00	7/13/00	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	
MJTTM	Jakarta	6/5/00	6/4/01	A	MOF	Little Rock	1/10/00	7/10/00	S	S&R	Bangkok CP	5/1/00	12/31/00	B	
	Katoomba	8/26/99	8/25/00			Los Angeles CSC	1/28/00	8/31/00			Bochum NeUe	10/7/99	10/7/00		
	Kuwait City	3/1/00	2/28/01			Madrid	10/28/99	10/28/00			Dallas Cmk	5/1/00	5/1/01		
	Mississauga FP	5/1/00	10/31/00			Memphis Pink	3/11/00	10/13/00			Dusseldorf NeUe	10/8/99	10/7/00		
	Norfolk	6/1/94				Morelia Ram	12/31/99	12/31/00			Edmonton FP	5/1/00	11/1/00		
	Paris Def	5/1/00	10/30/00			Munich	3/15/00	9/15/00			Frankfurt NeUe	10/5/99	10/7/00		
	Phoenix	7/1/00	12/31/00			Niagara	11/1/99				Fresno Edw	6/30/00	10/5/00		
	Toronto FP	5/1/00	10/31/00			Niagara	3/13/00	9/1/00			Galveston	3/10/00	12/31/00		
	Townsville	10/1/99	10/1/00			Norwalk	3/11/00	6/30/00			Honolulu Con	5/1/00	5/1/01		
	Victoria	12/17/99	6/1/00			Perth Omni	12/31/99	6/30/00			Kaohsiung	7/1/00	6/30/01		
	Addison Mar	5/5/00	9/00			Pittsburgh	5/14/99	6/30/00			Laie	5/1/00	5/1/01		
	Apple Valley	5/5/00	11/00			Regina	12/10/99	9/10/00			Langley FP	5/1/00	11/30/00		
	Boise Edw	5/5/00	11/00			Roanoke	7/3/99	7/3/00			London ONT	5/1/00	8/30/01		
	Boston MOS	5/5/00	10/00			Rochester Cmk	6/00	7/00			Los Angeles CSC	10/22/99	9/4/00		
	Branson	5/5/00	9/00			Saint Louis SC	1/7/00	1/6/01			Mississauga FP	5/5/00	11/30/00		
	Buffalo Reg	5/5/00	9/00			San Diego RHF	10/1/99	8/31/00			Myrtle Beach	12/17/99	6/16/00		
	Buford Reg	5/5/00	9/00			San Jose	6/1/00	6/1/02			Quebec	4/1/00	3/31/02		
	Calgary Imx	5/5/00	1/01			Seattle Omni	3/00	9/00			Rochester Cmk	6/29/00	7/00		
	Cathedral City	5/5/00	5/01			Stockholm	11/1/99	10/31/00			Tempe Imx	5/1/00	10/3/00		
	Charlotte	5/5/00	11/00			Taichung NMNS	7/1/99	6/30/00			Dayton	5/27/00	1/27/01		
	Chicago MSI	5/5/00	5/01			Taipei AM	2/99	7/00			SC SE	Hampton	2/12/99		10/31/00
	Chicago NP	5/5/00	11/00			Tampa MOSI	5/26/00	12/14/00				Nagashima	9/1/98		8/31/00
	Columbus Mar	5/5/00	9/00			Tampico Ram	12/31/99	12/31/00			Omiya	3/11/00	6/4/00		
	Denver UA	5/5/00	11/00			Tulsa Cmk	6/00	7/00			Richmond SMV	5/1/00	7/30/00		
	Dublin Reg	5/5/00	9/00			Vancouver SW	9/10/99	6/16/00			Tampa MOSI	12/1/98	9/30/00		
	Fort Lauderdale	5/5/00	11/00			Boston MOS	6/23/00	12/31/00			Toronto OSC	3/6/98	3/31/02		
	Fresno Edw	5/5/00	11/00			Dallas SP	5/1/00	9/28/00			Vienna	3/31/00	10/5/00		
	Gurnee	5/5/00	9/00			Munich	2/15/00	7/14/00			Seasons SFTGS	Norfolk	1/00		9/00
	Halifax	5/5/00	9/00			Pensacola	11/8/96					Tampico Ram	9/99		10/00
	Hampton	5/5/00	11/00			MOTM MTA	Taipei AM	1/00			12/00	ShinSymp SM	Nagano Hot		5/1/00
Houston Edw	5/5/00	11/00	Birmingham	1/1/00			Nakatsugaru	7/98							
Huntsville	5/5/00	11/00	MTM	Louisville	5/1/00	11/30/00	SOA SOLOE	Dallas AA	2/26/99						
Indianapolis WR	5/5/00	11/00		Bochum NeUe	4/1/00	9/30/00		Barcelona	7/99	12/00					
Irvine Edw	5/5/00	11/00	Dusseldorf NeUe	4/1/00	9/30/00	SupeSpee	Houston MNS	7/1/98	6/30/00						
Las Vegas Imx	5/5/00	1/01	Edmonton SSC	1/9/98	6/30/00		Indianapolis WR	5/1/00	12/31/01						
Lincolnshire Reg	5/5/00	9/00	Hampton	9/10/98	6/30/00	S	Leon Ram	7/23/99	7/22/00						
Los Angeles Sony	5/5/00	11/00	Houston SCH	6/28/97	12/31/01	S	Morelia Ram	7/23/99	7/23/00						
Miami Imx	5/5/00	1/01	Hutchinson		12/31/00	S	San Antonio	5/26/00	9/4/00						
Nashville Reg	5/5/00	9/00	Indianapolis WR	5/1/00	2/27/01	S	San Diego RHF	3/1/99	2/28/01						
New Rochelle Reg	5/5/00	9/00	Milwaukee	1/8/00	6/2/00	S	Shreveport	7/1/00	12/31/00						
New York Sony	5/5/00	11/00	Hutchinson	5/26/00	9/4/00	S	Syracuse	9/1/97	6/30/02						
Nyack Imx	5/5/00	1/01	Roanoke	7/3/99	7/3/00	Sydney	Tampico Ram	7/23/99	7/22/00						
Ontario Edw	5/5/00	11/00	Niagara	7/1/86			Auckland CP	5/15/00							
Reno NBS	5/19/00	11/00	San Jose	6/1/00	6/1/02	Singapore SC	5/1/00	12/31/00							
Richmond SMV	6/4/00	10/27/00	OG	Adelaide CP	9/16/99	8/31/00	Sydney CP	8/19/99							
Sacramento Imx	5/5/00	1/01		Brisbane CP	9/16/99	8/31/00	T40	Branson	5/28/99	9/30/00					
Saint Augustine	5/5/00	9/00	Houston MNS	6/30/00	9/7/00	A		Chicago MSI	2/18/00	9/15/00					
Sandy	5/19/00	9/00	Melbourne CP	9/16/99	8/31/00	Dallas Cmk	5/1/00	10/22/00							
Seattle Omni	5/5/00	11/00	Pittsburgh	7/30/00	2/28/01	T90	Langley FP	5/5/00	8/31/00						
Spokane	5/5/00	11/00	Seattle Omni	12/99	6/30/00		Hampton	9/10/98	9/7/00						
Tempe Imx	5/5/00	1/01	Singapore SC	6/1/00	10/31/00	TBAA	Norwalk	11/20/98	12/31/00						
Valencia Edw	5/5/00	11/00	Sydney CP	9/16/99	8/31/00		Huntsville	1/1/00	12/31/00						
Vancouver Imx	5/5/00	10/00	Toronto OP	6/2/00		Hutchinson	5/26/00	9/4/00							
Wash NASM	5/5/00	1/01	Toronto OSC	6/2/00	3/2/01	Roanoke	7/3/99	7/3/00							
Winnipeg Imx	5/5/00	11/00	Vantaa	9/1/99	8/31/00	Taejon MST	12/31/98	12/31/00							
Woodridge Cmk	5/5/00	11/00	Virginia Beach	5/12/00	9/30/00	TF	Kuala Lumpur IMAX	12/15/99	12/14/00						
Alamogordo	1/1/00	6/30/00	Atlanta FMNH	3/10/00	11/21/00		Taipei AM	7/15/99	7/14/00						
Anchorage	12/99	1/01	OMATS	Barcelona	5/12/00	5/10/01	Warner Robins	7/92	A						
Atlanta FMNH	7/00	12/31/00		Brussels	5/1/00	12/31/00	Wash NASM	7/1/76	A						
Baltimore	5/20/99	6/30/01	Melbourne CP	8/2/99		TR	Baltimore	5/1/99	E						
Bangkok CP	5/1/00	2/1/01	Milwaukee	6/9/00	12/9/00		Dwingeloo	4/00							
Berlin Sony	1/5/00	6/5/00	Montpellier Gau	8/31/00	10/31/01	Jersey City	6/6/00	12/31/00							
Boston MOS	10/1/99	6/30/00	Montreal FP	8/15/99	12/31/00	Kaohsiung	11/9/99	11/8/00							
Brisbane CP	2/1/00	2/1/01	Oslo	5/1/00	2/1/01	Saint Louis SC	5/5/00	9/4/00							
Cathedral City	5/1/00	5/1/01	Paris Geo	11/10/99	2/2/01	Yunelin Hsien 1	1/1/00	12/31/00							
Columbus COSI	2/5/00	9/7/00	Sydney CP	7/19/99	2/1/01	Trex	Adelaide CP	12/10/98	11/14/00						
Dallas Cmk	6/00	7/00	Taipei AM	7/15/00	7/14/01		Ankara	1/22/00	7/21/00						
Denver MNH	6/11/99	6/3/00	Branson	1/1/93	12/31/00	A	Auckland CP	7/28/99	7/31/00						
Detroit	4/15/00	7/31/00	Laie	12/31/91		A	Bangkok CP	5/1/00	8/31/00						
Hutchinson	1/7/00	9/20/00	Birmingham	12/15/99	6/15/00	Barcelona	10/25/99	10/24/00							
Indianapolis CMI	7/14/00	11/9/00	Pittsburgh	3/6/00	7/29/00	E	Berlin Disc	1/14/00	7/14/00						
Karlshamn	1/14/00	9/14/00	RSATM	Bochum NeUe	6/15/98	E	Berlin Sony	1/20/00	7/19/00						
Katoomba	12/8/99	12/00		Harrisburg	2/11/00	9/30/00	Bochum NeUe	5/13/99	12/31/00						
Las Vegas Imx	5/1/00	7/8/00	Speyer Imax	5/1/00	2/1/01	E	Boise Edw	5/1/00	12/31/00						

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
	Bradford	4/5/99	12/31/00		TTL	Dublin She	5/1/00	11/30/00			Hull	10/1/99	6/30/00	S
	Brisbane CP	1/22/99	11/14/00			Jersey City	4/22/00	10/8/00			Jersey City	10/22/99	10/7/00	A
	Chattanooga	8/14/99	8/25/00			Toronto OSC	6/1/00	3/2/02			London ONT	8/10/00	6/30/01	A
	Dearborn	5/1/00	5/1/01		UGs	Ichikawa	8/1/00	11/26/00			Louisville	2/17/00	6/17/00	B
	Dublin She	5/1/00	12/31/00			Montreal FP	5/00	9/00			Paris Geo	7/1/00	11/1/00	A
	Dusseldorf NeUe	8/31/99	12/31/00			Quebec	2/17/00		A		Phoenix	6/1/99	12/14/00	A
	Fort Worth	5/1/00	10/31/00			Sinsheim	4/7/00		A		Quebec	2/23/00	7/1/00	B
	Frankfurt NeUe	4/30/00	12/31/00		Urushi	Aizuwakamatsu	8/1/96				Regina	5/1/00	9/1/00	
	Fresno Edw	5/19/00	6/29/00		VLBP	Shima	1/96	12/00			Rochester MSC	3/1/00	7/7/01	
	Halifax	5/1/00	10/31/00	A	WABOS	Copenhagen	6/1/96	9/1/00			Sandy	5/12/00	8/31/00	B
	Hamaoka	4/1/00	9/30/00			Perth Omni	11/1/97	6/30/00			Seattle PSC 1	1/1/00	3/1/01	B
	Harrisburg	5/27/00	9/30/00			Valencia Spn	5/1/00	5/31/01			Toronto OP	3/00	6/00	
	Hastings	6/6/00	9/18/00	A	WAMnv	Copenhagen	3/1/00	11/30/00	A		Toronto OSC	5/7/99		A
	Honolulu Con	5/1/00	2/28/01			Mexico City Pap	5/1/00	12/00	A		Wash NASM	9/4/99	6/15/00	E
	Houston Edw	8/25/00	10/5/00			Paris Geo	2/1/00		A	Yell	Yellowstone	6/94		A
	Irvine Edw	5/1/00	12/31/01		Whales	Berlin Sony	12/1/99	7/15/00		ZC	Zion	4/1/00	10/31/00	A
	Kagoshima	4/1/00	9/30/00			Brisbane CP	2/1/00	8/1/00						
	Kaohsiung	7/1/99	6/30/00	A		Brussels	9/22/99	7/31/00	B					
	Los Angeles Sony	4/14/00	10/13/00			Detroit	4/15/00	7/31/00						
	Madrid	3/23/00	2/22/01			Hastings	3/21/00	6/5/00	A					
	Melbourne CP	12/3/98	11/14/00			Hastings	6/6/00	9/18/00	B					
	Milwaukee	12/4/99	6/9/00	A		Leon Ram	12/31/99	12/31/00						
	Nashville Reg	5/14/00	11/10/00			Morelia Ram	12/31/99	12/31/00						
	Omaha	8/10/00	4/15/01			Niagara	3/1/00	8/30/00						
	Omiya	6/10/00	9/3/00			Philadelphia	1/14/00	6/30/00						
	Ontario Edw	5/1/00	12/31/01			Puebla	11/99	11/00						
	Osaka Sun	5/8/00	11/30/00	A		Roanoke	7/3/99	7/3/00						
	Oslo	5/1/00	3/1/01			Sandy	7/1/00	10/31/00						
	Poitiers Solido	2/1/00	1/31/03			Tampico Ram	12/31/99	12/31/00						
	Regina	6/99	6/00		Wildfire	Alamogordo	7/1/00	12/31/00	A					
	Rochester Cmk	5/00	7/00			Duluth	4/1/00	7/1/00	B					
	Seattle PSC 2	5/1/00	3/31/01			Fort Lauderdale	3/1/00	1/9/01	B					
	Sinsheim	3/18/99				Hibbing	4/15/00	9/15/00	A					
	Sudbury	5/1/00	9/00			Hong Kong	5/1/00	6/15/00						
	Sydney CP	12/3/98	11/14/00			Sandy	6/1/00	10/31/00	A					
	Taipei MCRC	11/1/99	12/31/00			Singapore SC	5/1/00	6/1/00						
	Tokorozawa	4/1/00	6/30/00			Taipei MCRC	7/1/99	6/30/00						
	Tokyo IMAX	5/1/00	8/8/00		Wolves	Albuquerque	4/1/00	1/3/02	A					
	Townsville	4/21/00	4/20/01			Anchorage	5/14/00	5/20/04						
	Tulsa Cmk	4/14/00	9/9/00			Cape Town Mil	7/1/99	6/30/00						
	Tulsa Cmk	5/1/00	7/00			Corsicana	2/1/00	6/1/00	A					
	Valencia Edw	5/1/00	12/31/00			Dallas SP	5/1/00	9/28/00	A					
	Vaughan FP	5/1/00	2/12/01			Dearborn	5/1/00	1/1/01	B					
	Virginia Beach	1/8/99	4/30/01			Hampton	1/15/00	12/31/00	A					

Summer 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Addison Mar	Galapago	6/23/00	6/22/01			Dolphins	3/16/00	8/00			E3D	5/11/00	5/01	
	MJTTM	5/5/00	9/00			MOE	7/00	12/31/00			Extreme	5/14/99	6/30/00	A
Adelaide CP	Alaska	5/11/00	8/10/00		Auckland CP	OMATS	3/10/00	11/21/00			L5	11/1/98	12/31/00	
	Everest	5/8/98	12/31/00			DIS	3/15/00	9/30/00			OMATS	5/12/00	5/10/01	
	Extreme	3/25/99		A		E3D	11/99	6/00			SOLOE	7/99	12/00	S
	Galapago	7/20/00	1/31/01			Extreme	9/15/99		A		Trex	10/25/99	10/24/00	
	OG	9/16/99	8/31/00			Galapago	8/20/00	1/31/01		Berlin Disc	Africa	4/1/00	10/1/00	
	Trex	12/10/98	11/14/00			IOTS	4/6/00	9/30/00			BP	10/2/98	4/1/01	A
Aizuwakamatsu	Urushi	8/1/96				Sydney	5/15/00				CDS	1/15/00		
Alamogordo	HC	4/1/00	9/30/00			Trex	7/28/99	7/31/00			E3D	2/26/99		A
	MOE	1/1/00	6/30/00		Baltimore	AEK	5/12/00	9/4/00			Extreme	5/2/00	10/2/00	A
	Wildfire	7/1/00	12/31/00	A		Amazon	5/21/99	6/30/00	S		ITD	10/1/99	9/30/00	
Albuquerque	LS	8/1/00	1/31/01			BP	6/30/00		S		Trex	7/14/00	7/14/00	
	Wolves	4/1/00	1/3/02	A		CV	4/19/98	6/30/00	S	Berlin Sony	AlienAdv	3/00	9/00	A
Amneville Gau	Everest	5/23/00	11/22/00			Everest	10/1/98	6/30/00	E		Extreme	2/12/00	10/12/00	A
Anchorage	Alaska	12/15/99	9/30/00			MOE	5/20/99	6/30/01	A		MOE	1/5/00	6/5/00	
	MOE	12/99	1/01			TR	5/1/99		E		Trex	1/20/00	7/19/00	
	Wolves	5/14/00	5/20/04		Bangkok CP	E3D	5/1/00				Whales	12/1/99	7/15/00	
Ankara	BP	1/22/00	7/21/00			ITD	5/1/00	8/31/00		Birmingham	Dolphins	3/24/00	9/00	
	Trex	7/22/00	7/21/00			L5	5/1/00	8/31/00			MTA	1/1/00		
Apple Valley	Galapago	5/1/00	12/31/00			MOE	5/1/00	2/1/01			ROF	12/15/99	6/15/00	
	ITD	5/1/00	3/29/02			S&R	5/1/00	12/31/00		Bochum NeUe	BP	12/18/97	3/1/01	
	MJTTM	5/5/00	11/00			Trex	5/1/00	8/31/00			Imagine	10/16/98	12/31/00	
Atlanta FMNH	AEK	1/1/00	6/30/00	S	Barcelona	BP	1/00	12/00	B		L5	8/26/99	8/25/01	

Boise Edw	LB	10/16/98	12/31/00		Dallas SP	Corsicana	Wolves	2/1/00	6/1/00	A	Harrisburg	CV	1/8/99	12/31/00	S
	MTM	4/1/00	9/30/00			Dallas AA	SOA	2/26/99				DIA	4/5/92	6/30/00	S
	RSATM	6/15/98	6/14/00	E		Dallas Cmk	CDS	6/00	7/00			L5	1/8/99	6/30/00	
	S&R	10/7/99	10/7/00				Extreme	6/30/00	8/30/00	A		MJTTM	5/5/00	11/00	
	Trex	5/13/99	12/31/00				MOE	6/00	7/00			MTM	9/10/98	6/30/00	S
	Extreme	6/30/00	11/30/00	A			S&R	5/1/00	5/1/01			SE	2/12/99	10/31/00	
	ITD	5/1/00	10/31/00				T40	5/1/00	10/22/00			T90	9/10/98	9/7/00	S
	MJTTM	5/5/00	11/00				GC	6/1/00	9/28/00			Wolves	1/15/00	12/31/00	A
	Trex	5/1/00	12/31/00				IA		9/28/00			Dolphins	3/10/00	9/00	
	Dolphins	3/10/00	9/00				MOF	5/1/00	9/28/00	B		Everest	8/15/00	1/15/01	
Boston MOS	MJTTM	5/5/00	10/00		Dayton		Wolves	5/1/00	9/28/00	A	Hastings	ITD	9/9/99		E
	MOE	10/1/99	6/30/00				CV	9/1/97	6/1/00	S		RSATM	2/11/00	9/30/00	
	MOF	6/23/00	12/31/00				SC	5/27/00	1/27/01			Trex	5/27/00	9/30/00	
	E3D	4/00	4/01				Trex	5/1/00	5/1/01			DIS	10/6/97		S
Bradford	Trex	4/5/99	12/31/00		Dearborn		Wolves	5/1/00	1/1/01	B	Honolulu Con	GC	3/21/00	6/5/00	B
	AIWC	5/26/00	11/26/00				AIWC	5/26/00	10/5/00			Trex	6/6/00	9/18/00	A
	Alaska	5/1/99	1/1/01	A			CDS	5/26/00	10/5/00			Whales	3/21/00	6/5/00	A
	Dolphins	4/14/00	4/10/01				Dolphins	3/10/00	10/5/00	A		Whales	6/6/00	9/18/00	B
Branson	GC	4/15/99	8/15/00	B	Denver MNH		MOE	6/11/99	6/3/00	A	Hibbing	Wildfire	4/15/00	9/15/00	A
	MJTTM	5/5/00	9/00				MJTTM	5/5/00	11/00			Galapago	6/14/00	10/14/00	
	Ozarks	1/1/93	12/31/00	A			DIS	1/00	12/00			GP	5/1/00	12/00	B
	T40	5/28/99	9/30/00	S	Denver UA		Dolphins	3/10/00	9/00			Wildfire	5/1/00	6/15/00	
Brisbane CP	AlienAdv	5/16/00	12/31/00	A			MOE	4/15/00	7/31/00		Houston Edw	DIA	5/1/00	10/1/00	
	DIS	6/15/00	12/31/00				Whales	4/15/00	7/31/00			HH	5/1/00	11/1/00	
	Extreme	3/25/99		A			MJTTM	5/5/00	9/00			S&R	5/1/00	5/1/01	
	Galapago	11/3/99	12/31/00		Dublin Reg		AEK	7/1/00	12/31/00			Trex	5/1/00	2/28/01	
Bristol	MOE	2/1/00	2/1/01				BP	10/2/98	12/31/00		Houston MNS	CDS	5/19/00		
	OG	9/16/99	8/31/00				E3D	5/1/00				Extreme	6/2/00	11/2/00	A
	Trex	1/22/99	11/14/00				Trex	5/1/00	12/31/00			MJTTM	5/5/00	11/00	
	Whales	2/1/00	8/1/00		Duluth		TTL	5/1/00	11/30/00			Trex	8/25/00	10/5/00	
Brossard	Everest	4/12/00	10/11/00				DIA	6/6/98	12/31/00		Hull	GF	2/11/00	9/7/00	B
	Extreme	5/1/00	8/31/00	A			Dolphins	3/10/00	9/10/00			IOTS	5/19/00	11/16/00	
	BP	5/1/00	12/31/00				Wildfire	4/1/00	7/1/00	B		IOTS	5/19/00	6/29/00	A
	DIA	5/1/00	12/31/00		Dusseldorf NeUe		AEK	3/1/00	2/28/01			IOTS	6/30/00	11/16/00	B
Brussels	OMATS	5/1/00	12/31/00				L5	8/26/99	8/25/01		Houston SCH	OG	6/30/00	9/7/00	A
	Whales	9/22/99	7/31/00	B			MTM	4/1/00	9/30/00			SOLOE	7/1/98	6/30/00	
	MJTTM	5/5/00	9/00				S&R	10/8/99	10/7/00			Extreme	5/27/00	9/4/00	A
	AEK	5/1/00	8/31/00		Dwingeloo		Trex	8/31/99	12/31/00			MTM	6/28/97	12/31/01	
Buford Reg	MJTTM	5/5/00	9/00				Alaska	4/29/00	3/31/01		Huntsville	AEK	5/1/00	10/31/00	
	Dolphins	5/23/00	11/23/00				TR	4/00				CDS	5/5/00		
	MJTTM	5/5/00	1/01		Edmonton FP		Everest	5/1/00	10/7/00			Dolphins	4/1/00	9/00	
	Alaska	3/19/99	9/18/00	B			IOTS	5/1/00	10/1/00		Hutchinson	Extreme	10/20/99	6/22/01	A
Calgary Imx	Amazon	1/15/00	7/14/00				S&R	5/1/00	11/1/00			Wolves	10/1/99	6/30/00	S
	Extreme	10/18/99	11/30/00	A	Edmonton SSC		AEK	2/18/00	2/18/01			DIA	1/1/00	12/31/00	
	GP	12/99	9/00	A			Dolphins	6/23/00	8/00			DIS	10/1/98	12/31/00	B
	Wolves	7/1/99	6/30/00				MTM	1/9/98	6/30/00		Ichikawa	MJTTM	5/5/00	11/00	
Cathedral City	AIWC	5/18/00	11/17/00		Fort Lauderdale		Alaska	7/2/99	6/6/00	A		TBAA	1/1/00	12/31/00	
	MJTTM	5/5/00	5/01				MJTTM	5/5/00	11/00			DIA	10/7/85	6/17/00	S
	MOE	5/1/00	5/1/01				Wildfire	3/1/00	1/9/01	B		DIS	10/15/94	12/31/00	S
	Dolphins	3/10/00	9/00		Fort Worth		Dolphins	3/6/00	9/6/00			Dolphins	3/10/00	9/00	A
Charlotte	GF	9/99	9/01	S			Trex	5/1/00	10/31/00		Indianapolis CMI	Everest	10/1/98	3/11/01	B
	MJTTM	5/5/00	11/00				AEK	8/26/99	6/30/01			MOE	1/7/00	9/20/00	
	Dolphins	4/1/00	11/00		Frankfurt NeUe		E3D	6/00	11/00	A		MTM		12/31/00	S
	Extreme	5/26/00	12/31/00	A			L5	8/26/99	8/25/00		Indianapolis WR	MV	5/26/00	9/4/00	
Chattanooga	ITD	4/1/97	5/3/01	B			S&R	10/5/99	10/7/00			TBAA	5/26/00	9/4/00	
	LB	5/3/96	5/3/01		Fresno Edw		Trex	4/30/00	12/31/00			AJ	4/1/00	9/30/00	A
	Trex	8/14/99	8/25/00				AIWC	5/24/00	11/24/00			E3D	4/00	11/00	
	Everest	1/14/00	7/13/00				MJTTM	5/5/00	11/00		Irvine Edw	UGs	8/1/00	11/26/00	
Cheshire Oaks	LS	1/14/00	7/13/00		Galveston		S&R	6/30/00	10/5/00			Dolphins	3/10/00	7/13/00	
	Dolphins	3/10/00	9/00				Trex	5/19/00	6/29/00			MOE	7/14/00	11/9/00	
	MJTTM	5/5/00	5/01				AlienAdv	3/1/00	9/30/00	B		AEK	5/1/00	2/27/01	
	T40	2/18/00	9/15/00				Galapago	12/20/99	6/20/00			L5	5/1/00	8/15/01	
Chicago MSI	MJTTM	5/5/00	11/00		Gurnee		ITD	1/00	1/01	E	Jackson MS	MJTTM	5/5/00	11/00	
	Amazon	2/19/00	6/9/00				S&R	3/10/00	12/31/00	B		MTM	5/1/00	2/27/01	
	Dolphins	6/10/00	12/10/00				AlienAdv	4/15/00	10/31/00	A		SupeSpee	5/1/00	12/31/01	
	Dolphins	4/14/00	1/01				MJTTM	5/5/00	9/00			AIWC	6/30/00	12/30/00	
Chicago NP	AEK	11/2/99	10/3/00		Hague		AEK	4/12/99	10/11/00	B	Jersey City	CDS	5/19/00		
	Cincinnati	Africa	11/6/99	8/30/00			AJ	2/20/00	8/18/00	A		ITD	5/1/00	12/31/01	
	MOE	2/5/00	9/7/00	A			IOTS	10/11/99	10/14/00			MJTTM	5/5/00	11/00	
	MJTTM	5/5/00	9/00				ITD	5/1/00	10/31/00			Trex	5/1/00	12/31/01	
Cleveland	Everest	1/1/00	12/31/00	A	Halifax		MJTTM	5/5/00	9/00		Jakarta	Africa	7/4/00	1/4/01	
	AEK	11/2/99	10/3/00				Trex	5/1/00	10/31/00	A		LS	6/5/00	6/4/01	
	Columbus COSI	MOE	2/5/00				Trex	4/1/00	9/30/00			IOTS	10/22/99		B
	MOE	2/5/00	9/7/00				CDS	7/14/00				TR	6/6/00	12/31/00	
Columbus Mar	MJTTM	5/5/00	9/00		Hamaoka						Jersey City	TTL	4/22/00	10/8/00	
	Coomera	Everest	1/1/00												
	Copenhagen	Extreme	8/23/99	11/30/00											
	Galapago	12/1/99	11/30/00												
Columbus Mar	WABOS	6/1/96	9/1/00		Hampton						Jersey City				
	WAMnv	3/1/00	11/30/00	A											

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Kagoshima	Wolves	10/22/99	10/7/00	A	Miami Imx	Galapago	5/1/00	10/31/00		Omaha	Dolphins	3/10/00	9/00	
	AEK	4/1/00	6/30/00	A		MJTTM	5/5/00	1/01			Trex	8/10/00	4/15/01	
Kansas City Sci	Trex	4/1/00	9/30/00		Milwaukee	Dolphins	3/10/00	10/00	A	Omiya	SE	3/11/00	6/4/00	
Kansas City Zoo	Dolphins	3/00	9/00			MTM	1/8/00	6/2/00	S		Trex	6/10/00	9/3/00	
Kaohsiung	Dolphins	5/1/00	12/31/00			OMATS	6/9/00	12/9/00	A	Ontario Edw	AIWC	6/30/00	12/30/00	
	S&R	7/1/00	6/30/01			Trex	12/4/99	6/9/00	A		CDS	5/19/00		
	TR	11/9/99	11/8/00	A	Mississauga FP	CDS	5/5/00				ITD	5/1/00	12/31/01	
	Trex	7/1/99	6/30/00	A		LS	5/1/00	10/31/00			L5	5/1/00	12/31/01	
Karlshamn	MOE	1/14/00	9/14/00	A		S&R	5/5/00	11/30/00			MJTTM	5/5/00	11/00	
Katoomba	LS	8/26/99	8/25/00		Mobile	AEK	12/20/99	9/1/00			Trex	5/1/00	12/31/01	
	MOE	12/8/99	12/00			Dolphins	3/6/00	9/00		Orlando Muv	ITD	5/1/00	11/30/00	
Kitakyushu	BP	4/1/00	3/31/01	A	Monterrey Mex	CDS	5/1/00			Orlando SC	Dolphins	3/10/00	9/00	
KSC 1	DIA	7/21/85		A	Montpellier Gau	BP	5/1/00	5/1/01		Osaka Sak	AlienAdv	4/00	8/00	
Kuala Lumpur IMAX	TF	12/15/99				DIA	1/20/99	7/19/00		Osaka Sci	E3Dcc	6/00	11/00	A
	12/14/00					E3D	4/00	12/00		Osaka Sun	Trex	5/8/00	11/30/00	A
Kuwait City	FOK	4/17/00	4/16/01			Extreme	5/5/99		A	Oslo	BP	5/1/99	10/31/00	
	LS	3/1/00	2/28/01			ITD	12/31/99	12/31/00			E3D	5/23/00	11/00	A
Kyoto	Alaska	3/21/98	2/28/02		Montreal FP	OMATS	8/31/00	10/31/01			OMATS	5/1/00	2/1/01	
Laie	Galapago	5/1/00	5/1/01			Africa	5/00	8/00			Trex	5/1/00	3/1/01	
	PO	12/31/91		A		CDS	5/5/00			Paris Def	LS	5/1/00	10/30/00	
	S&R	5/1/00	5/1/01			ITD	5/5/00	8/31/00		Paris Geo	IOTS	6/30/99	2/27/01	A
Langley FP	CDS	5/5/00				OMATS	8/15/99	12/31/00			OMATS	11/10/99	2/2/01	B
	S&R	5/1/00	11/30/00		Morelia Ram	UGs	5/00	9/00			WAMnv	2/1/00		A
	T40	5/5/00	8/31/00			MOE	12/31/99	12/31/00			Wolves	7/1/00	11/1/00	A
Las Palmas	Everest	7/1/00	6/30/01			Supespee	7/23/99	7/23/00		Pensacola	Dolphins	3/10/00	9/10/00	
Las Vegas Cae	Extreme	10/15/99				Whales	12/31/99	12/31/00			MOF	11/8/96		A
Las Vegas Imx	Galapago	5/5/00	5/5/01		Munich	AEK	5/1/99	2/1/01		Perth CP	AIWC	6/22/00	1/21/01	
	MJTTM	5/5/00	1/01			ATSOT	11/6/97		B		Galapago	7/29/00	1/31/01	
	MOE	5/1/00	7/8/00			BP	11/6/97	12/31/00	B	Perth Omni	AEK	3/1/99	6/30/00	
Lehi	Alaska	7/1/00	9/30/00			Dolphins	5/1/00	10/31/00			CV	1/1/97	6/30/00	B
Leon Exp	Africa	12/3/99	6/3/00			Extreme	4/12/99		A		DIS	2/95	6/00	S
	Everest	6/30/00	12/29/00			Galapago	2/17/00	8/31/00			Dolphins	5/6/00	11/6/00	
Leon Ram	Supespee	7/23/99	7/22/00			Imagine	11/27/97	12/31/00	B		Extreme	1/1/00	12/1/00	
	Whales	12/31/99	12/31/00			ITD	1/7/99	12/31/00			MOE	12/31/99	6/30/00	
Lincolnshire Reg	ITD	6/1/00	8/31/00			LB	11/27/97	12/31/00	B	Philadelphia	WABOS	11/1/97	6/30/00	
	MJTTM	5/5/00	9/00			MOE	3/15/00	9/15/00			AEK	4/7/00	9/29/00	
Lisbon	Everest	5/1/00	10/31/00		Myrtle Beach	MOF	2/15/00	7/14/00			AlienAdv	5/00	9/00	
Little Rock	AEK	9/29/99	9/29/00			AIWC	6/1/00	12/1/00			Extreme	6/23/00	9/29/00	A
	Dolphins	3/25/00	8/00			AlienAdv	3/00	10/00	A		Whales	1/14/00	6/30/00	
	GC	1/10/00	6/1/00			CDS	6/1/00			Phoenix	LS	7/1/00	12/31/00	
	MOE	1/10/00	7/10/00			Dolphins	3/10/00	3/01			Wolves	6/1/99	12/14/00	A
London BFI	E3D	5/1/00	5/01		Nagano Hot	S&R	12/17/99	6/16/00		Pitea	GC	6/3/00	6/3/01	
London ONT	AEK	5/1/00	9/1/00			ShinSymp	5/1/00	12/31/00		Pittsburgh	Dolphins	3/6/00	9/30/00	A
	S&R	5/1/00	8/30/01		Nagashima	SE	9/1/98	8/31/00			MOE	5/14/99	6/30/00	A
	Wolves	8/10/00	6/30/01	A	Nagoya OT	IOTS	4/1/00	9/30/00	A		OG	7/30/00	2/28/01	
Los Angeles CSC	AIWC	5/12/00	11/11/00		Nakatsugaru	SM	7/98				ROF	3/6/00	7/29/00	E
	CDS	5/19/00			Nashville Reg	MJTTM	5/5/00	9/00		Poitiers 870 3D	AlienAdv	2/1/00	2/1/01	A
	Galapago	11/5/99	9/29/00			Trex	5/14/00	11/10/00		Poitiers Imax	GC	2/5/00	2/5/01	A
	MOE	1/28/00	8/31/00		New Orleans	Dolphins	3/10/00	8/00		Poitiers MC	FITS	2/5/00	5/2/01	A
	S&R	10/22/99	9/4/00		New Rochelle Reg	E3D	5/1/00	11/00		Poitiers Omni	Everest	2/5/00	2/5/01	A
Los Angeles Sony	Everest	4/14/00				MJTTM	5/5/00	9/00		Poitiers Solido	Trex	2/1/00	1/31/03	
	MJTTM	5/5/00	11/00		New York AMNH	AJ	3/15/00	6/30/00		Portland	AEK	2/5/99	6/30/00	B
	Trex	4/14/00	10/13/00			Dolphins	3/10/00	9/00			CDS	6/1/00		
Louisville	Dolphins	7/1/00	1/1/01		New York Sony	CDS	5/19/00				DIS	5/28/99	9/6/00	
	MTA	5/1/00	11/30/00			MJTTM	5/5/00	11/00		Puebla	Dolphins	3/10/00	9/00	
	Wolves	2/17/00	6/17/00	B	Niagara	CDS	5/5/00				Amazon	1/15/00	7/14/00	
Lubbock	DIA	5/1/00	12/31/00			MOE	11/1/99		S		Whales	11/99	11/00	
	Dolphins	5/1/00	8/00			MOE	3/13/00	9/1/00		Quebec	CDS	6/20/00		
	GP	5/1/00	8/1/00	A		Niagara	7/1/86		A		Extreme	10/26/99	12/31/00	A
Lucerne	AEK	5/1/00	10/31/00		Norfolk	Whales	3/1/00	8/30/00			S&R	4/1/00	3/31/02	
	BP	5/1/00	2/28/01			LS	6/1/94		A		UGs	2/17/00		A
Madrid	Extreme	6/22/00	6/22/01	A		Seasons	1/00	9/00			Wolves	2/23/00	7/11/00	B
	ITD	5/5/99	6/24/00		Norwalk	ATSOT	3/11/00	6/30/00	E	Regina	Dolphins	3/00	8/00	
	MOE	10/28/99	10/28/00			CDS	6/30/00		A		MOE	12/10/99	9/10/00	
	Trex	3/23/00	2/22/01			DIS	10/28/94	1/1/01	S		Trex	6/99	6/00	
Melbourne CP	Africa	3/9/00	9/9/00			Dolphins	3/10/00	11/30/00	A		Wolves	5/1/00	9/1/00	
	AIWC	6/22/00	1/21/01			Everest	6/30/00	11/00	E	Reno Fleisch	AJ	5/9/00	9/4/00	
	BP	6/15/99	1/31/01			MOE	3/11/00	6/30/00	B	Reno NBS	MJTTM	5/19/00	11/00	
	Everest	5/98	12/11/00			T90	11/20/98	12/31/00	S	Richmond FP	AlienAdv	5/00	9/00	
	Galapago	11/3/99	12/31/00		Nyack Imx	Galapago	5/1/00	10/31/00			CDS	5/5/00		
	OG	9/16/99	8/31/00			MJTTM	5/5/00	1/01			Everest	5/1/00	10/7/00	
	OMATS	8/2/99			Oakland	AJ	8/15/00	10/31/00		Richmond SMV	Dolphins	5/1/00	9/15/00	A
	Trex	12/3/98	11/14/00		Oklahoma City Omni	Dolphins	6/1/00				MJTTM	6/4/00	10/27/00	
Memphis Pink	MOE	3/11/00	10/13/00			8/00	A				SE	5/1/00	7/30/00	B
Mexico City Pap	WAMnv	5/1/00	12/00	A		Everest	11/1/99		B	Roanoke	GC	7/3/99	7/3/00	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Rochester Cmk	MOE	7/3/99	7/3/00		Spokane	Dolphins	5/1/00	11/1/00		Valencia Edw	E3D	6/21/00	7/00	
	MV	7/3/99	7/3/00		Stockholm	MJTTM	5/5/00	11/00			MOE	6/00	7/00	
	TBAA	7/3/99	7/3/00			AEK	3/1/00	8/30/01	A		Trex	4/14/00	9/9/00	
	Whales	7/3/99	7/3/00			BP	3/12/99	11/15/00	B		Trex	5/1/00	7/00	
	MOE	6/00	7/00			E3Dcc	5/5/00	9/21/00	A		AIWC	6/30/00	12/30/00	
Rochester MSC	S&R	6/29/00	7/00		Sudbury	MOE	11/1/99	10/31/00	B	Valencia Spn	CDS	5/19/00		
	Trex	5/00	7/00			AEK	5/1/00	9/4/00			MJTTM	5/5/00	11/00	
	AEK	11/1/99	6/30/00			Africa	5/1/00	6/30/00	S		Trex	5/1/00	12/31/00	
Sacramento Imx	Wolves	3/1/00	7/7/01			DIA	5/1/00	6/30/00			BP	5/1/00	4/16/01	
	AIWC	5/17/00	11/13/00			GF	1/00	12/02	S		CDS	5/1/00		
Sagamihara	MJTTM	5/5/00	1/01		Sydney CP	Trex	5/1/00	9/00		Vancouver Imx	WABOS	5/1/00	5/31/01	
	AJ	4/19/00	10/20/00	A		AIWC	6/22/00	1/21/01			Alaska	5/5/00	10/00	B
	MJTTM	5/5/00	9/00			Alaska	5/15/00	8/14/00			Galapago	5/5/00	10/00	B
Saint Augustine	GP	9/13/99	6/5/00	B		Everest	3/15/98	12/31/00			MJTTM	5/5/00	10/00	A
	IOTS	5/5/00	9/4/00	B		Extreme	3/25/99	12/31/00		Vancouver SW	CV	11/7/97	11/7/00	S
Saint Louis SC	MOE	1/7/00	1/6/01	B		Galapago	11/3/99	12/31/00			Dolphins	3/17/00	10/00	
	TR	5/5/00	9/4/00	A	Syracuse	OG	9/16/99	8/31/00			MOE	9/10/99	6/16/00	
Saint Paul	Dolphins	5/5/00	11/3/00			OMATS	7/19/99	2/1/01		Vantaa	OG	9/1/99	8/31/00	
	Alamo	1/88	12/00	A		Sydney	8/19/99				AlienAdv	5/00	9/00	
San Antonio	Supespee	5/26/00	9/4/00			Trex	12/3/98	11/14/00		Vaughan FP	CDS	5/5/00		
	AIWC	5/19/00	10/00		Taejon Earth	Alaska	5/27/00	11/00	A		Trex	5/1/00	2/12/01	
San Diego RHF	Alaska	1/1/00	12/31/00	S		DIA	1/26/97	9/1/00	S		Amazon	3/3/00	9/2/00	
	Dolphins	3/10/00	10/00	A		Dolphins	3/10/00	9/5/00	A	Victoria	Extreme	6/1/00	9/30/00	A
San Francisco	MOE	10/1/99	8/31/00	S		Supespee	9/1/97	6/30/02	S		LS	12/17/99	6/1/00	
	Supespee	3/1/99	2/28/01	S	Taejon MST	Alaska	9/1/99	8/30/00		Vienna	Alaska	4/14/00	6/29/00	B
San Jose	AIWC	5/12/00	11/12/00			TBAA	12/31/98	12/31/00			CDS	4/14/00	6/29/00	B
	AIWC	5/19/00				MOE	7/1/99	6/30/00	A		Dolphins	4/14/00	10/31/00	A
Sandusky	BP	5/4/00	5/3/03			MOE	2/99	7/00			Everest	4/14/00	6/29/00	B
	Dolphins	5/1/00	8/00		Taichung NMNS	MOTM	1/00	12/00			Extreme	10/1/99	6/29/00	B
Sandy	GC	6/1/00	6/1/02			OMATS	7/15/00	7/14/01		Villahermosa	SE	3/31/00	10/5/00	B
	MOE	6/1/00	6/1/02			TF	7/15/99	7/14/00			Amazon	2/10/00	8/9/00	
Santa Clara	Niagara	6/1/00	6/1/02			AJ	7/1/00	6/30/01			Everest	7/12/00	1/11/01	
	AlienAdv	5/12/00	10/15/00	A	Taipei MCRC	IOTS	6/1/00	5/31/01		Virginia Beach	Dolphins	4/1/00	8/00	
Scottsdale Imx	GC	3/31/00	6/30/00			Trex	11/1/99	12/31/00			EOTS	4/1/98	4/30/01	
	MJTTM	5/19/00	9/00			Wildfire	7/1/99	6/30/00			FMHG		6/15/00	S
Seattle Omni	Whales	7/1/00	10/31/00			Africa	12/19/97	9/30/00	S		Galapago	1/15/00		
	Wildfire	6/1/00	10/31/00	A	Tampa MOSI	Alaska	3/17/99	9/4/00		Wakayama	Imagine	4/1/98	4/30/01	
Seattle PSC 1	Wolves	5/12/00	8/31/00	B		DIS	11/11/98		S		ITD	6/15/96	4/30/01	
	AlienAdv	3/00	9/00	A		Dolphins	5/26/00	9/4/00	B		LB	6/96	4/01	B
Seattle PSC 2	Closed	6/30/99				MOE	5/26/00	12/14/00	A		OG	5/12/00	9/30/00	
	EMSH			A	Tampico Ram	SE	12/1/98	9/30/00	S	Warner Robins	Trex	1/8/99	4/30/01	
Seoul	Extreme	5/12/00	11/12/00	A		MOE	12/31/99	12/31/00			Africa	6/20/99	8/31/00	A
	MJTTM	5/5/00	11/00			SFTGS	9/99	10/00			Flyers	7/92		A
Seville	MOE	3/00	9/00			Supespee	7/23/99	7/22/00			TF	7/92		A
	OG	12/99	6/30/00			Whales	12/31/99	12/31/00		Wash NASM	CV	8/8/96		A
Shakopee	Dolphins	3/18/00	9/00		Tempe Imx	MJTTM	5/5/00	1/01			MJTTM	5/5/00	1/01	
	Wolves	1/1/00	3/1/01	B		S&R	5/1/00	10/3/00			TF	7/1/76		A
Shenyang	ITD	5/1/00	12/31/00			Amazon	6/3/00	4/2/01		Wash NMNH	Wolves	9/4/99	6/15/00	E
	Trex	5/1/00	3/31/01			CDS	5/1/00	11/30/00			AEK	5/12/99	12/31/00	A
Shima	Amazon	1/23/00	8/1/00			Trex	4/1/00	6/30/00			Galapago	10/27/99		
	Closed	1/99	7/00		Tokorozawa	ChanJian	5/1/00	11/30/00	A	Winnipeg Imx	MJTTM	5/5/00	11/00	
Shreveport	AlienAdv	5/00	10/00	A		Galapago	5/8/00	8/8/00			AlienAdv	6/16/00	10/00	A
	GC	1/1/00	1/1/01			Trex	5/1/00	8/8/00			E3D	3/1/00	7/1/00	A
Singapore SC	Discov	4/10/98	3/31/01	A		AJ	6/4/00	10/1/00	A		Galapago	7/23/00	6/22/01	
	VLBP	1/96	12/00		Tokyo ACM	CDS	5/5/00	11/30/00		Woodridge Cmk	MJTTM	5/5/00	11/00	
Singapore SC	GP	3/7/00	8/00			LS	5/1/00	10/31/00			Extreme	11/1/99	11/30/00	B
	GP	10/99	6/00	B	Tokyo IMAX	Africa	10/99	9/00			Yell	6/94		A
Singapore SC	Supespee	7/1/00	12/31/00			BP	9/25/97	12/31/00			E3Dcc	3/1/00	9/00	A
	AJ	5/1/00	9/30/00			Dolphins	3/10/00	8/00		Yokohama	Africa	2/00	1/01	
Singapore SC	Dolphins	3/1/00	9/00			Everest	1/1/00	12/31/00			TR	1/1/00	12/31/00	
	OG	6/1/00	10/31/00		Toronto OP	Extreme	5/20/00	12/20/00	B		ZC	4/1/00	10/31/00	A
Singapore SC	Sydney	5/1/00	12/31/00			FEOC	1/00	6/00	S					
	Wildfire	5/1/00	6/1/00			OG	6/2/00							
Singapore SC	ATSOT	9/19/97		B		Wolves	3/00	6/00						
	HD	5/15/98		A	Toronto OSC	GP	11/5/99	7/1/00	A					
Singapore SC	ITD	5/15/98	5/20/01	B		IOTS	1/28/00	7/15/01						
	L5	10/26/96	5/20/01	B		OG	6/2/00	3/2/01						
Singapore SC	LB	6/98	5/20/01	S		SE	3/6/98	3/31/02	S					
	Trex	3/18/99				TTL	6/1/00	3/2/02						
Singapore SC	UGs	4/7/00		A	Townsville	Wolves	5/7/99		A					
	Everest	5/29/00	9/28/00			Everest	10/1/99	10/1/00						
Singapore SC	AEK	8/18/99	2/17/01	B		LS	10/1/99	10/1/00						
	BP	5/18/95	12/31/00	S		Trex	4/21/00	4/20/01						
Singapore SC	Extreme	5/1/00	7/2/00	B		Galapago	4/1/00	6/30/00	A					
	RSATM	5/1/00	2/1/01	E		E3D	6/21/00	11/00	A					

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	ROF	Ring of Fire	1991	SMM
Africa	Africa: the Serengeti	1994	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
AIWC	Adventures in Wild California	2000	MFF	S&R	Siegfried and Roy: The Magic Box	1999 3D	IMAX
AJ	Amazing Journeys	1999	HMNS	SC	Storm Chasers	1995	MFF
Alamo	Alamo: The Price of Freedom	1988	MFF	SE	Special Effects	1996	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Seasons	Seasons	1987	SMM
AlienAdv	Alien Adventure	1999 3D	nWP	SFTGS	Search for the Great Sharks	1992	SMM
Amazon	Amazon	1997	MFF	ShinSymp	Shinsyu Symphony	1995	TVA
ATSOT	Across the Sea of Time	1995 3D	SPC	SM	Shirakami Mountains, The	1998	CJI
BP	Blue Planet	1990	IMAX	SOA	Spirit of American	1999	unk
CDS	Cirque du Soleil: Journey of Man	1999 3D	SPC	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	Sydney	Sydney: Story of a City	1999	TBS
DIA	Dream is Alive, The	1985	IMAX	T40	Titanica (short)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	T90	Titanica (long)	1992	IMAX
Discov	Discoverers, The	1993	MFF	TBAA	To Be An Astronaut	1992	DCI
Dolphins	Dolphins	2000	MFF	TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999 3D	nWP	TR	Thrill Ride	1997	SPC
E3Dcc	Encounter/Third Dim (ColorCode 3D)	2000	nWP	Trex	T-Rex: Back to the Cretaceous	1998 3D	IMAX
EMSH	Eruption of Mount St. Helens	1980	GFC	TTL	To The Limit	1989	MFF
EOTS	Echoes of the Sun	1990 3D	IMAX	UGs	Ultimate G's: Zac's Flying Dream	2000 3D	nWP
Everest	Everest	1998	MFF	Urushi	Urushi	1996	GOTO
Extreme	Extreme	1999	EP	VLBP	Viva La Blanca Paloma	1994	DTI
FEOC	First Emperor of China	1989	TVA	WABOS	We Are Born of Stars	1985 3D	IMAX
FITS	Flowers in the Sky	1990 MC	IMAX	WAMnv	Water and Man (new ver.)	2000	XL
Flyers	Flyers	1982	MFF	Whales	Whales	1997	DCI
FMHG	Four Million Houseguests (aka HD)	1997 3D	IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	PCI
Galapago	Galapagos	1999 3D	IMAX	Yell	Yellowstone	1994	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	WCPI
GF	Gold Fever	1999	SKF				
GP	Greatest Places	1998	SMM				
HC	Hail Columbia!	1982	IMAX				
HD	Hidden Dimension (aka FMHG)	1997 3D	IMAX				
HH	Hidden Hawaii	1992	DCI				
IA	Island Adventure	1996	G47				
Imagine	Imagine	1994 3D	IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994 3D	IMAX				
L5	L5: First City in Space	1996 3D	IMAX				
LB	Last Buffalo	1990 3D	IMAX				
LS	Living Sea, The	1994	MFF				
MJTTM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	TVA				
MTA	Mark Twain's America	1998 3D	SPC				
MTM	Mission to Mir	1997	IMAX				
MV	Maximum Velocity	1999	DCI				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	PPB				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PO	Polynesian Odyssey	1991	PCC				

Summer 2000 Bookings Count

# Film	# Film	# Film	# Film	# Film
53 Dolphins	12 LS	6 TR	2 Niagara	1 MOTM
52 Trex	12 OG	5 LB	2 ROF	1 Ozarks
46 MJTTM	11 Africa	4 MOF	2 SOLOE	1 PO
42 MOE	11 DIA	4 T40	2 T90	1 SC
29 Extreme	11 OMATS	4 TBAA	1 Alamo	1 Seasons
26 CDS	10 AJ	4 TF	1 ChanJian	1 SFTGS
25 AEK	10 DIS	4 UGs	1 Discov	1 ShinSymp
24 Everest	10 GC	3 ATSOT	1 EMSH	1 SM
23 Galapago	10 IOTS	3 E3Dcc	1 EOTS	1 SOA
21 Wolves	9 L5	3 GF	1 FEOC	1 Urushi
19 ITD	8 Amazon	3 Imagine	1 FITS	1 VLBP
19 S&R	8 MTM	3 RSATM	1 Flyers	1 Yell
18 BP	8	3 Sydney	1 FMHG	1 ZC
16 AIWC	SupeSpee	3 TTL	1 FOK	
15 Alaska	8 Wildfire	3 WABOS	1 HC	
14 AlienAdv	7 SE	3 WAMnv	1 HD	
14 E3D	6 CV	2 MTA	1 HH	
13 Whales	6 GP	2 MV	1 IA	

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Classifieds

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To obtain a copy of my resume and references, please contact Jeff Tulloch, 306-791-7949, or e-mail jefftulloch@hotmail.com at your earliest convenience.

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Executive Assistant, Los Angeles

IMAGICA USA, INC. of Los Angeles, CA, a large-format visual effects facility, seeks highly efficient, assertive, detail oriented Executive Assistant to president Christopher Reyna. Excellent phone manner, strong computer and written skills, and ability to stay calm under pressure in a demanding environment a must. Interest in large-format film a bonus! Mr. Reyna is also the president of the Large Format Cinema Association.

Position includes responsibilities for the coordination of the Association's annual conference. Immediate start.

Please fax resume to: (310) 305-7563, Attn: Emily, or send email to: emily@imagicausa.com

Chief Projectionist, Columbus, OH

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Please send a cover letter of application, including salary requirement, and a resume

with three professional job-related references to:

Ed Bisailon
Marcus Theatres Corporation
250 East Wisconsin Ave., Ste 1650
Milwaukee, WI 53202-4222

You may also e-mail to edbisailon@marcustheatres.com or fax to 414-905-2668.

No telephone calls please.

Multiple Positions. Chicago, IL

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company has released *Michael Jordan to the Max* and plans to release *The World's Game* next year, and has a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

Giant Screen Sports
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Tel: 847-475-9140
Fax: 847-475-9145

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SHORTS

DreamWorks, Disney go LF in '01

DreamWorks SKG will release its next animated feature, *Shrek*, in 3D 15/70 in November 2001, following a six-month run in conventional theaters. Featuring the voice talents of **Mike Myers**, **Cameron Diaz**, and **Eddie Murphy**, *Shrek* will open in 35mm houses (in 2D) on May 18, 2001. In December 2001 it will be distributed by **Imax Ltd.** in a 3D version to IMAX 3D theaters. The LF premiere will coincide with the home video release. (Rumors of an LF version of *Shrek* first surfaced late in 1998. See *Shorts*, *MaxImage!* December 1998.) The story is based on the children's book by artist **William Steig**

This announcement follows rumors that **Disney** is planning two LF releases in 2001, one in February and another in November. Commercial LF exhibitors have recently been advised by Disney's distribution arm, **Buena Vista Pictures**, that locking into other contracts for next year's schedule might prevent them from taking advantage of these Disney offerings. *MaxImage!* was unable to determine whether the films would be repurposed editions of previous releases such as *The Lion King* or *Toy Story*, or new titles released before or after their conventional runs.

Bears scientists die in crash

Two advisors to the LF film *Bears* were killed in a helicopter crash in the Canadian Arctic on May 21. **Dr. Malcolm Ramsay** of the University of Saskatchewan and **Dr. Stuart Innes** of the Canadian Department of Fisheries and Oceans had been conducting research on polar bears in Resolute Bay, NWT, that was being filmed by director **David Lickley** and a **National Wildlife Federation/Primesco** crew for the LF film set to be released next spring. No one from the film crew was involved in the accident.

After a day's activity on the ice pack, the scientists set out for base camp, a trip that should have taken less than two hours. When they did not turn up on time, a search was launched by the staff of the

Polar Continental Shelf Project, the scientific support organization that operates the base, and the Royal Canadian Mounted Police. The wreckage of the aircraft was discovered less than twelve hours later. Pilot **Benoit Boulet** survived with broken bones and frostbite. The cause of the crash is being investigated.

The accident ended the shoot and the crew left the area a few days later. Although they have footage of the two researchers in the can, no decision has yet been made about whether it will be included in the film.



Speyer's Michael Einkörn and friend.

Camels promote MOE in Speyer

The **Technik Museum** in Speyer, Germany, promoted the opening of *Mysteries of Egypt* in its IMAX Classik theater in early May with three camels on which visitors could take rides. The museum's **Michael Einkörn** tells *MaxImage!* that the event was well attended and enjoyed by everyone.

AMPAS to fund scholars

The **Academy of Motion Picture Arts and Sciences** has launched a new program that will award two \$25,000 grants each year to established scholars for new works of film scholarship "encompassing some aspect of theatrical motion picture art, science, commerce, history, or theory." The projects may take the form of books, multimedia presentations, curatorial projects, or Web sites, but not films or video programs. The grants will not be available to students.

The first two recipients will be announced in December 2000, and two new

recipients will be selected each December thereafter. More information and application forms are available at www.oscars.org/foundation/filmscholars.

Canadian gov'ts fund Low film

The federal government of Canada and the provincial government of Manitoba have contributed CDN\$1.1 million (US\$745,000) to **Stephen Low's** next 3D LF film, *Voyageurs: Legend of the Paddle*. Voyageurs were the pioneering fur traders of the region's early history. Set to begin shooting in the fall, the CDN\$7 million (US\$4.75 million) film will premiere in the winter of 2002.

Caesar's closes Omnimax

The **Omnimax Theatre** at **Caesar's Palace** in Las Vegas closed on May 24 after more than 20 years in operation. The theater, which opened in December 1979, was one of the first ten permanent IMAX theaters, and one of the earliest dome theaters as well.

A spokesperson for the casino told *MaxImage!* that although the theater had been popular, it was no longer the cutting-edge technology it had been when it opened. With its IMAX Ridefilm attraction *Race For Atlantis*, Caesar's has a cutting-edge LF experience, the representative said, and therefore management decided to use the Omnimax space for some other type of attraction. No decision has yet been made on what will be placed there, or when it will open.

Showscan, Dover move

Showscan Entertainment and **Dover Films**, which formerly shared office space in Culver City, CA, have moved to separate locations. The new addresses are:

Showscan Entertainment
6033 West Century Blvd, Ste 400
Los Angeles, CA 90045
Tel: 310-412-8464
Fax: 310-412-8656

Dover Films
PO Box 1746
Studio City, CA 91614
Tel: 818-763-5605
Fax: 818-763-5614